

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

April 1917



THE situation in regard to white china supplies is certainly not pleasant at the present time and, unfortunately, the prospects for the immediate future are not bright. All depends on the duration of the war and nobody knows how much longer it will last, though there seems to be a feeling that it cannot last very much longer and should be brought to a close some time this year. Let us hope so.

Meanwhile one must not forget that this trying situation is temporary. The only thing is to do what we are doing ourselves, to grin and bear it, knowing that sooner or later there will be a change for the better. From all reports we are receiving there is no doubt that the interest in china decoration is as great as ever, the demand for decorated china is large and factories have been working over time all over the country, but, with a few exceptions, individual decorators have not been able to get their usual share of this demand for lack of a good supply of china.

There is quite a little interest shown in glass decoration and a number of china decorators are taking it up. Good glass for decoration being made in this country, there is not the same difficulty in securing supplies as there is in the china field. One of our subscribers has lately secured a good stock of glass, part of which is for sale. We hope this example will be followed by dealers and that the number of china decorators who add glass decoration to their usual work will increase. It is a good field now and will remain a good field permanently. The firing of glass is more delicate than the firing of china but it is a difficulty which can easily and rapidly be mastered.

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## LIFE MEMBERSHIP IN NATIONAL ARTS CLUB

The Board of Governors of the National Arts Club have secured three more Life Memberships for the National Society of Craftsmen. These bonds, which are exchangeable for Life Membership in the club, represent a thousand dollars each, in cash, and were sold a few years ago to art patrons and artists who wished to become life members, and incidentally to help the Arts Club. Some are still held by wealthy art patrons. Including the three announced herewith, the National Society of Craftsmen will have six Life Memberships in the National Arts Club. The donors of these bonds will not permit their names to be made public, but they are known to be enthusiastic admirers of beautiful craft work and ever ready to show their appreciation of the same.

The 1914 Life Membership was given to Karl Von Rydingsford for Wood Carving. The 1915 Life Membership was given to Dorothea Warren O'Hara for Ceramics. The 1916 Life Membership was given to Grace Hazen for Jewelry. Although Miss Hazen was already a life member of the club, having purchased same several years ago, the jury was unanimous in their decision that she was entitled to the honor that goes with a Life Membership conferred for meritorious work, the distinction between which and one purchased is, of course, very considerable. The awards are made at the December Exhibition.

## TWIN CITY CERAMIC CLUB

Miss Mary Moulton Cheney, director of the Department of Design, Minneapolis School of Art, addressed the Club on the subject "The Relation of Decorative Art to the so-called Fine Arts."

Miss Cheney's treatment of the subject was broad and unbiased. And while placing decorative art first in point of time, being man's first attempt at self expression, she emphasized the fact of the interdependence of all art and defined the function of each branch. She made it clear that Art is great just in proportion to the ability of the artist to express himself regardless of materials or classification; that Decorative Art is pre-eminently an art of service and that the expression of decorative art necessitates the same knowledge of drawing and composition as does pictorial art.

Miss Cheney's method of teaching design is based entirely on the study of Principles, depending little on historic ornament or the art of the past except for inspiration. The results are individual development—self expression—rather than imitation, and her conscientious and untiring zeal and uncompromising attitude toward her ideals won for her department the highest award at the Panama-Pacific Exposition.

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## COVER DESIGN CONTEST

The Etude, a musical Magazine, has opened a design contest for the cover of its publication.

First this cover must be of the poster effect, something which will attract attention on the news stands, etc. Secondly it must be musical, original and characteristic.

Prize I—\$25 will be given for the best Idea, a rough sketch or word explanation.

Prize II—\$100 will be given for the most appropriate Etude cover design, finished, ready for mechanical reproduction.

Designs or ideas not winning a prize will be considered for purchase, as the cover design is changed every month.

Be sure the proper shape is used. The trimmed size of the Etude is 10½ by 13¾ inches. Any shape larger in proportion to the above figures is usable. It is best that the finished original design be at least one-half larger, or 15¾ by 20 1/16 inches. The Contest will close May, 1917, and the prizes will be awarded in June, 1917. Write the name and address of the contestant on the design submitted. Address the Cover Editor, The Etude, 1712 Chestnut St., Philadelphia.

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## NEW YORK KERAMIC SOCIETY EXHIBITION

Change of date—The date of the exhibition has been changed, it will be held April 23d to May 7th inclusive.

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In a little article entitled "My Way of Selling Painted China," in the March *Woman's Home Companion*, Mrs. A. S. H. says: "I should like to warn ambitious people who may be tempted to rent a large down-town store or window, not to display their handiwork in this way, as people who are not scrupulously honest are often very clever at copying designs, but not always correct in coloring them. If you feel you must sell this way put one set, say a tray with tea-pot, sugar bowl and pitcher, in the window at a time."

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.

the variety of borders, the effectual filling of spaces, and the curious serpent-like ornaments upon the handles.



### AT THE SIGN OF THE BRUSH AND PALETTE

*This is Ye Old Art Inn  
where the worker of Arts and  
Crafts may rest a bit and par-  
take of refreshment.*

IT is bad taste to mix two arts," declares Rollin Lynde Hart, writing on "What is Good Taste?" in a recent issue of *Home and Garden*, "or to mix two types of design, or to violate 'known principles of color harmony', or to indulge in sheer humbug. Paint a statue at your peril. Never combine Gothic and Renaissance. Die in your tracks rather than put crimson next vermillion. Never, if you value your reputation, simulate one material with another." China decorators might well apply some of this advice to their own particular work.

♦ ♦ ♦

Mr. John E. D. Trask, art director of the Panama-Pacific Exposition at San Francisco, has returned East after an absence of three years. In an interview with a Philadelphia reporter he has this to say of modern American art: "At the present time in America, there are persons producing a higher grade of art than was ever produced consistently in any country in any period, and what recognition is it given? Take the people of Philadelphia for instance. Here there is located one of the two great—truly great—art schools of the universe, the Pennsylvania Academy. The other is the Boston Museum. However, about six hundred people annually become members of the academy. The membership fee is ten dollars. Six hundred people out of nearly two million. Think of it!"

♦ ♦ ♦

The first woman member of the National Academy of Design to serve on a jury of award for that institution, is Miss Cecilia Beaux, a prize-winning artist herself. She participated with such men as Herbert Adams, J. Alden Weir, Kenyon Cox, Bruce Crane, Bolton Jones, H. A. MacNeil and Paul Manship in bestowing honors upon the artists and sculptors who entered in the exhibition last March.

♦ ♦ ♦

Since the last issue of the *Keramic Studio* two important events have taken place in the world of fine arts. Auguste Rodin, the famous aged French sculptor has acquired a very young and, we trust, charming wife. The other event is one of sadness—the passing of that great teacher and critic, Carolus-Duran. He was Sargent's instructor at one time.

♦ ♦ ♦

And now before we close the door of the Inn, a word about this month's illustrations. They are two early examples of early "pottery painting", the ancient ancestor of modern china painting. Both cases are of the graceful and majestic amphora type, which is distinguished by two handles. The first is of the early Athenian style with unmistakably archaic decoration consisting of geometrical black figures upon a red body. Notice



Ancient Amphora Vase with interesting variety of conventional borders of black upon a red ground. In the collection of the Museum of Fine Arts, Boston. (Printed through the courtesy of the Museum Directors.)



Graceful Classical Vase, showing the human figure as a decorative motif. In the collection of the Museum of Fine Arts, Boston. (Printed through the courtesy of the Museum Directors.)

The second vase is of a later and more refined period when the order of decoration had been reversed. The figures are red upon a glazed black body and are of a mythological or classical character, drawn with an easy, flowing grace, and not a little attempt at portraiture. The geometrical borders are still used, but quite sparingly.

Modern decorators may well study these examples of Hellenic ceramics, for the designs have withstood the test of a thousand years and more. Those naturalistic painters who seem to feel that conventional design is a recent invention of a few fanatics may learn an obvious lesson from these ancient vases.

*Anita Gray Chandler*



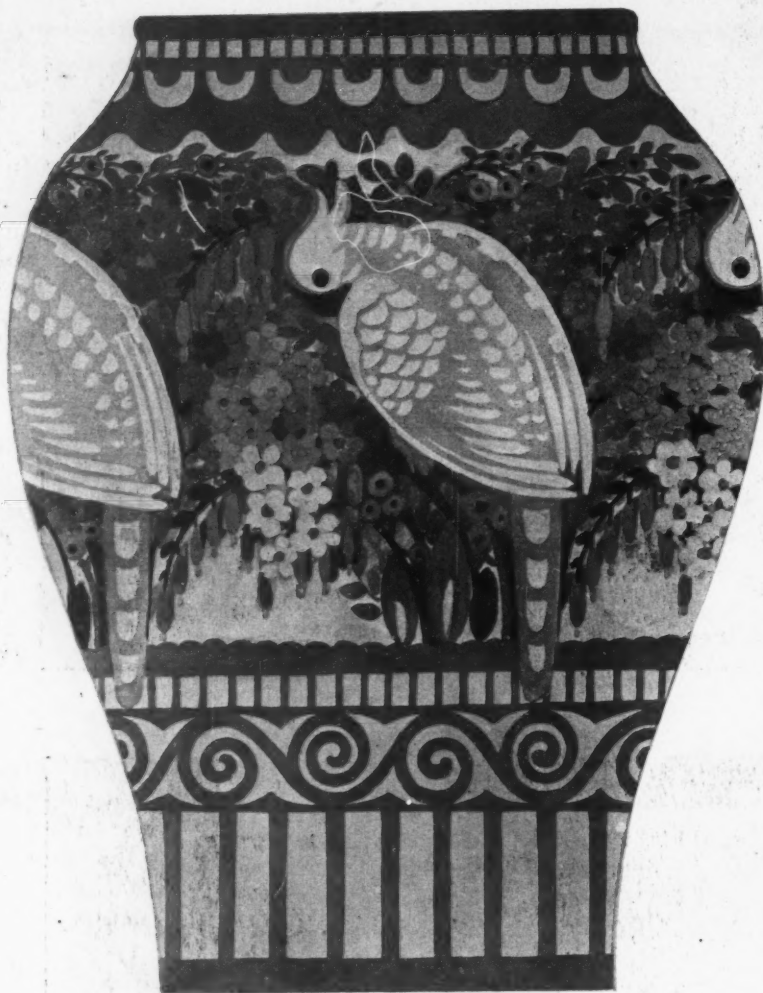








EXHIBIT BY MRS. VERNIE LOCKWOOD WILLIAMS



DOROTHEA WARREN O'HARA - - - PAGE EDITOR  
132 East 19th Street, New York City

#### A VENETIAN GARDEN FROM MY LADY'S BALCONY

**T**INT entire vase with Satsuma color, pad out rather light and fire. After the color has been fired, divide vase into five sections, as the parrot is repeated five times.

The balcony is made of Grey Violet enamel. The pink part of parrot is Pale Pink enamel. The white part is Wareno White enamel. The black bill, eyes and claw are made of Brilliant Black enamel.

The dark green of stems and leaves is Green No. 2 enamel. The light green is Green No. 1 enamel. The light pink flowers are made of Pale Pink enamel, and the dark pink flowers are made of Italian Pink enamel. The red violet flowers are made of Mauvine enamel. The grey leaves and part of the background are Grey Violet enamel. The yellow flowers are made of Light Yellow enamel. The bell shaped flowers, have Manchu Blue enamel ends. The round flowers are made of Old Yellow and Light Yellow enamels.

The enamels should be put on quite low for the first fire to produce a soft effect, especially in the background.

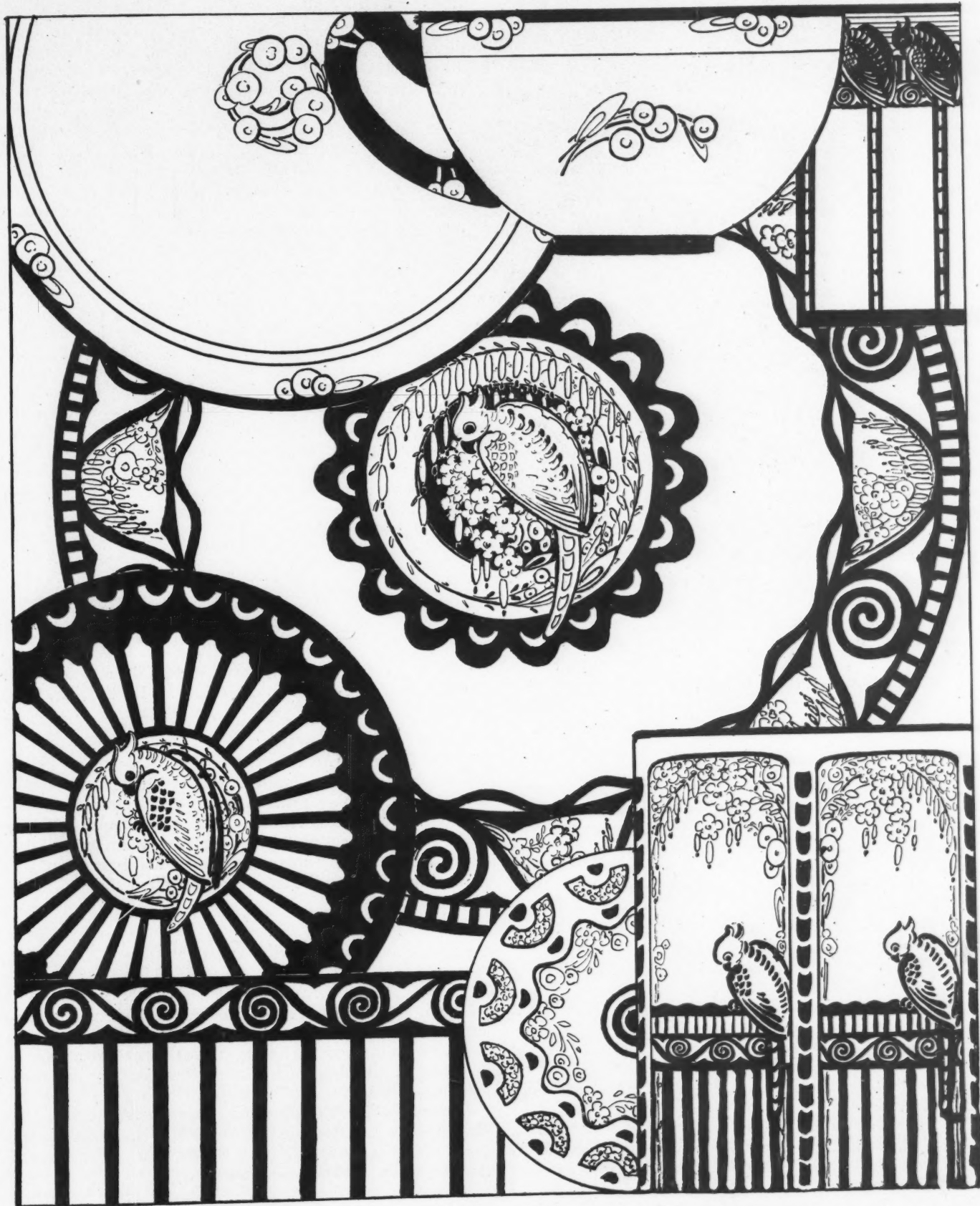
#### SATSUMA VASE, FLOWER GARDEN DESIGN

**T**HE background of the design is Brilliant Black Enamel. The round light flowers are made of Wareno White Enamel for the white part, Rhodian Red Enamel for the center. The gray part is made by mixing equal parts of Blush Pink Enamel and Green No. 1 Enamel. Bright Sea Green is used for the green stems and leaves, except the heavy rim in the leaf, which is Green No. 1. The small round flower at top of vase is made of the gray mixture named above, with Rhodian Red Center and Persian Red stems. The bell-shaped flowers are Dull Violet Enamel for dark part and Pale Lilac for light parts. The small star-shaped flowers are made of Florentine Blue Enamel, for first fire, and in the second fire, they are edged with Mountain Blue Enamel. Old Yellow Enamel for centers. The flowers shaped like old fashioned garden pinks, are made of Persian Red. The rest of the flowers are made of Dark Yellow Enamel, Lemon Yellow Enamel, Rhodian Red Enamel and Old Yellow Enamel. The flower pot, which forms the base of the vase is made of Florentine Blue Enamel for the dark part, Bright Sea Green for the medium part, the gray mixture for the light part, the wavy line running through the light part is Rhodian Red and the small oval in center of larger one is Rhodian Red. The rim at top of vase is Florentine Blue.

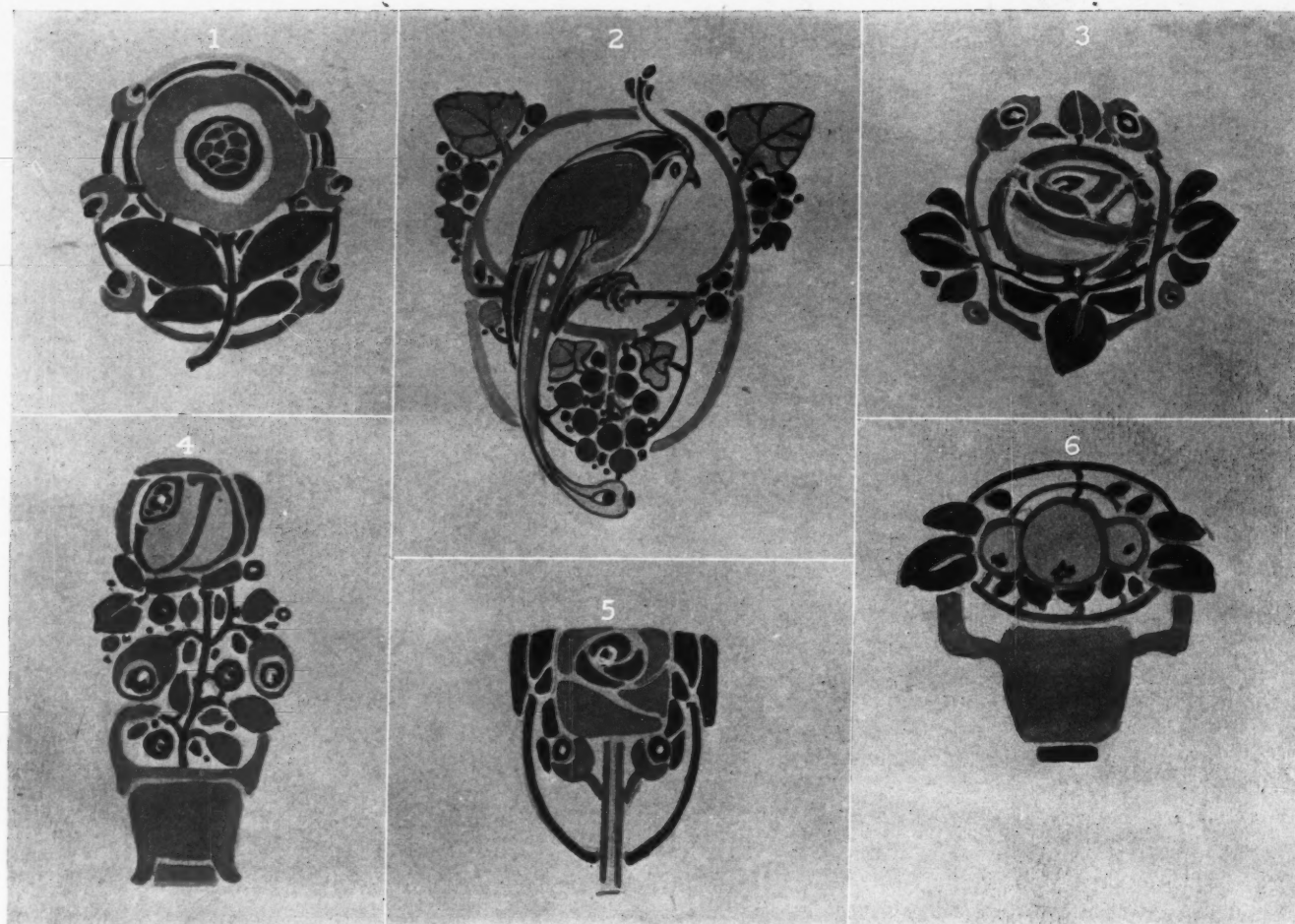


SATSUMA VASE, FLOWER GARDEN DESIGN





ADAPTATIONS OF THE COLOR SUPPLEMENT—ADELAIDE ALSOP ROBINEAU



KATHRYN E. CHERRY - - - - PAGE EDITOR  
Marina Building, St. Louis, Mo.

### MEDALLIONS

#### Treatment for Enamels

1. Leaves and stems, Azure Blue; flower, Aquamarine; centers of flower and buds, Jasmine; buds, Silver Grey.
2. Leaves, Florentine; berries, Wistaria; stems, Grey Violet; head of bird, Purple Grey; breast, Satsuma; bill, Jersey Cream.
3. Rose, Warmest Pink; leaves, Leaf Green; stems Warm Grey E; centers, Mulberry.
4. Rose, Maiden Blush; center rose, Peach Pink; leaves, Grey Green; stems, Grey Violet; jar, Satsuma.
5. Flower and buds, Italian Pink; centers, Mars Yellow; leaves, Meadow Green; stems, Meadow Green.
6. Fruit, Orange 3; stems, and outline around fruit, Purple Grey; leaves, Peacock Green; jar, Grey Violet.

#### Treatment for Dusting

Use mirror to see repeat of designs.

1. Leaves, Florentine; flowers, Deep Ivory; centers, Bright Green; stems, Mode.
2. Leaves, Water Lily Green; fruit, Mode; birds, back, Mode; head, Water Blue; breast, Deep Ivory; tail, Dove Grey.
3. Rose, Cameo; rose center, Pink; leaves, Glaze for Green; stems, Dove Grey.
4. Rose, Deep Ivory; dark color on rose, Cameo; leaves and stems, Florentine; jar, Mode and Pearl Grey equal parts.
5. Rose form, Deep Ivory; dark color on rose, Coffee Brown; leaves, Bright Green.

6. Stems, Bright Green; leaves, Water Lily; outline around fruit, Deep Ivory; color in fruit, Yellow for Dusting; jar, Dove Grey.



The Cleveland Art Museum has offered a course of public art lectures this winter together with artistic and educational moving pictures and illustrated talks for children Saturday afternoons. The Boston Museum of Fine Arts is also looking out for the art education of little people. It has a series of Saturday afternoon story-hours when myths and legends are told pertaining to some of the treasures within its walls.



### THE BOOK SHELF

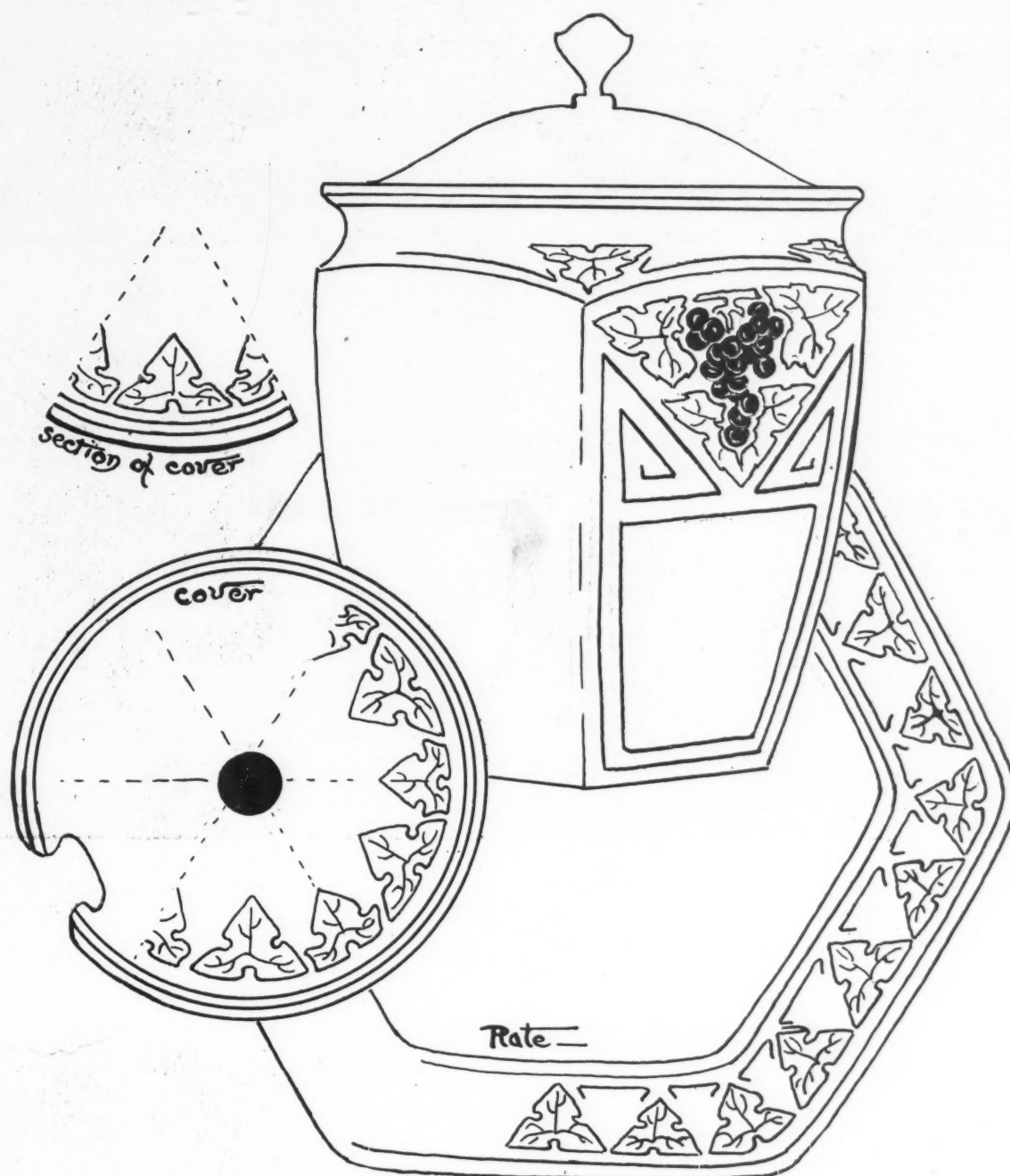
Anita Gray Chandler

"Rings," by George Frederick Kunz, Ph. D., author of "The Curious Lore of Precious Stones." Profusely illustrated with color doubletone. \$6.00 (Lippincott, Philadelphia.) Do you want to know the history of finger rings through all the ages and in all lands? This interesting book by America's greatest gem expert will enlighten you.

"Practical Book of Early American Arts and Crafts," by Harold Donaldson Eberlein and Abbot McClure. 232 illustrations. \$6.00 (Lippincott.) A useful book for artists, craftsmen, collectors, libraries and museums.

"Famous Paintings." 2 vols. Issued in co-operation with Cassell & Co., the famous fine arts publishers of London. \$7.50 per vol. \$15.00 per set. (Funk & Wagnalls Co.) Contains a large and beautiful collection of master-pieces in the galleries of England and Europe.





MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR  
2298 Commonwealth Ave., St. Paul, Minn.

The Twin City Ceramic Club, of Minneapolis and St. Paul, held the third of a series of luncheons on February the 7th at the Minneapolis Art Institute.

#### MARMALADE JAR, GRAPE DESIGN

(See also page 214)

THE shape is Ceramic Belleek, beautifully proportioned and invites decoration. The working drawing shown will be found to fit exactly the requirements of the piece and be carried out successfully either flat or in enamels.

Outline the leaves and fruit with Mineral Black, lay the abstract lines, edges and handle of cover in gold. After firing, lay the leaves with grey green color or enamel and the grapes of a rich mulberry purple. Two firings should be sufficient, but if the results are not entirely satisfactory a third firing is entirely practicable on Belleek.

♦ ♦ ♦

The March Calendar of the Minneapolis Art Institute includes the John W. Alexander Memorial Collection of about thirty representative canvasses. A collection of flower panels in pastel, the work of Mrs. Agnes Harrison Lincoln, and an exhibition of about forty pieces of wood carving by Charles Haag, a Scandinavian, residing in this country, whose very unusual sculptures have created favorable comment in Chicago and elsewhere. In the print room will be shown the collection of Frances Seymour Haden, one of the foremost etchers of landscape and marine subjects of the XIX century. There are about forty prints.



WAVE MOTIF



MEXICAN MOTIF



MEXICAN MOTIF



WAVE MOTIF

BATHROOM TILES, WAVE AND MEXICAN MOTIFS—ESTHER A. COSTER

White and two or more tones of color.





MAUD M. MASON

PAGE EDITOR

218 East 59th Street, New York City

## LAMP VASE

THE design for the Lamp Vase may be adapted to any large cylindrical vase by varying the horizontal bands and borders. The vertical band between the units may be varied also if a larger form is used. The idea in the arrangement is to give a rich, full effect by filling the surface completely with the arrangement. I think, as a rule, simple color schemes are much the most satisfactory ones, having more dignity and distinction than one in which a great variety of color is used. Especially is this true of large objects. If simply decorated they fall more readily into the decorative scheme of the room for which they are planned.

A beautiful and harmonious effect of color should be worked for—such as two beautiful blues, as Dark Blue Relief Enamel and Lavender or Grey Blue Enamel, or Lavender Blue and Grey Blue, or Black and Oriental Turquoise. If a third color is desired, a small quantity of the complimentary color may be distributed through the design.

For a very brilliant color scheme, Old Blue or Austrian Blue could be used for all the darks in the bird excepting the group of small spots under the tail, which spots could be Black. Stems and scrolls in Black Enamel. Outside rim of flowers, Vermilion. Inside circle, Light Carmine. Lines and dots in wings, Black. The wide band is Orange, as are also the end feathers of wing. The smaller feather forms in the wing are

Willow Green, as are also the grey leaf forms. The feet of the bird are Vermilion, also the feather on the head. The beak is Orange. The group of dots in center of unit branching from stem, Vermilion. For the dark bands, use the predominant Blue, with Red and Orange dots in floral band. For the bands of dots use Willow Green.

The above color schemes are to be used on a soft glazed Belleek or Satsuma jar. The enamels mentioned are the Mason Colored Relief Enamels. It will give me much pleasure to answer any questions that may help in the successful execution of any of the schemes mentioned.

Another very satisfactory way of working out such a design, especially on a hard glazed vase (such as French or German ware), and a treatment giving variety also to so much enamel work, is to use lustre over a toned background.

First tint the jar all over with an even tint made of three parts Neutral Yellow and one part Dark Yellow Brown color. When dry, dust the jar to deepen the tint, with Neutral Yellow and give a strong firing. The unit should be repeated at least three times or oftener if the jar will admit it and when transferred it should be carefully outlined in ink, leaving out all unessential lines and drawing them outside the pattern where they will not interfere with the lustre, as wherever the lustre runs over the ink it will leave its trace, consequently the ink drawing should be done very delicately and carefully.

The design is then painted in with copper lustre using a No. 2 and No. 7 Square shader for the work. The bands and lines should be carefully spaced to give the richness of effect desired. After firing the lustre may require going over a second time, usually it is richer for being gone over.

The effect of the lustre over this color ground is especially attractive, being rich and lustrous without being glittering and affords an interesting variety in our work.

♦ ♦ ♦

On February 19th Miss Mary Quinn, supervisor of the Design School of Household Arts and Sciences, Pratt Institute, Brooklyn, gave an interesting lecture on Linear Design—illustrated by lantern slides—in the Auditorium of the Minneapolis School of Art.

In speaking of her work with classes and especially with children, she explained her method of using music and musical composition as a means awaking in her hearers the sense and appreciation of the underlying principles common to and inherent in all art expression.

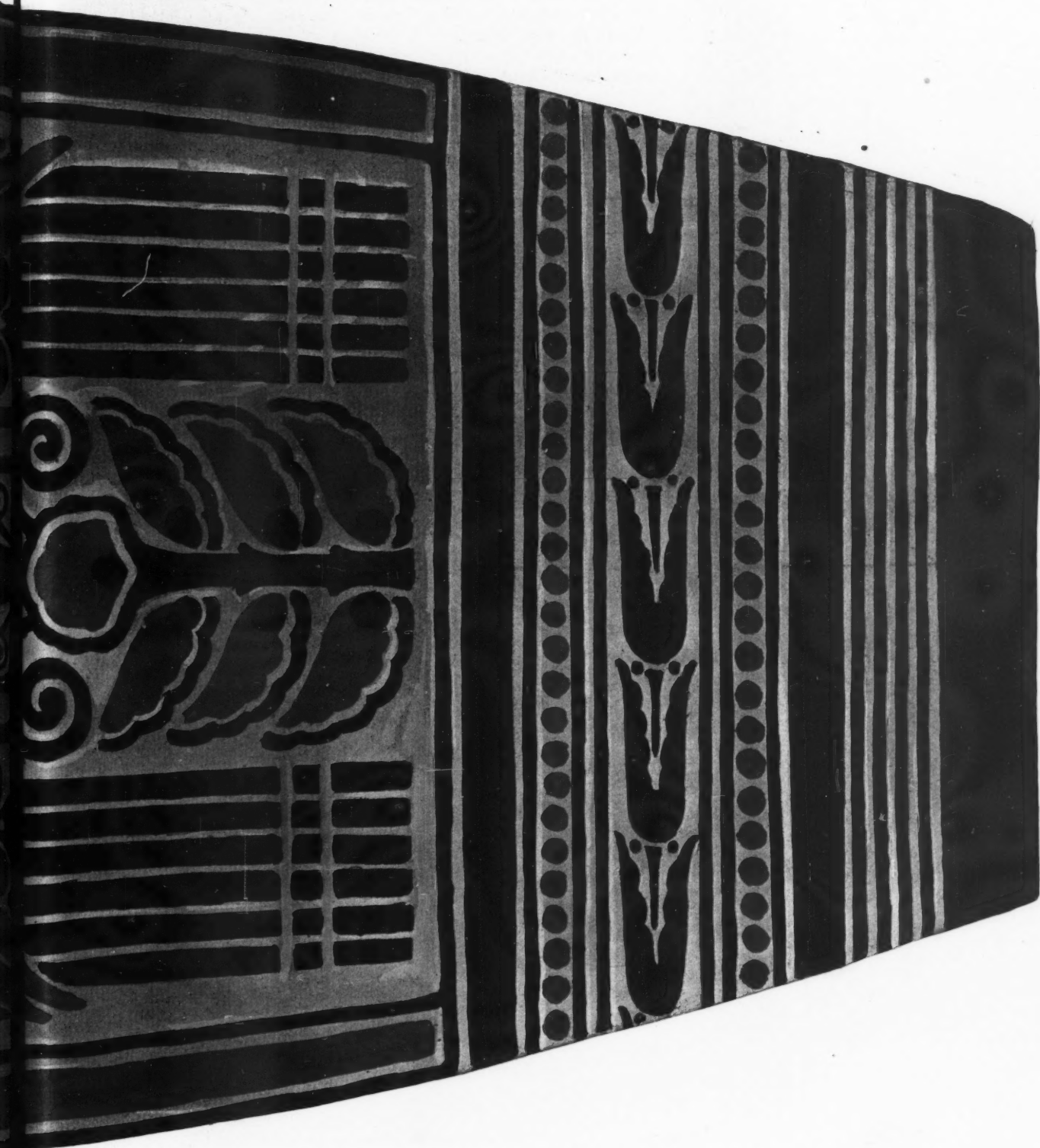
This method of teaching is one of the most encouraging signs of modern education. Art at last is coming to be recognized as a unit, as universal, and correlation is supplanting the narrower methods of specialization. Musicians are studying art appreciation and seeking analogies in other departments of art. Painters and designers are studying music appreciation—musical construction and all find the same principles endure throughout and that the nomenclature, the terms, are interchangeable. Music being the most abstract of the arts, deals with proportion and relation of sounds. Painting and sculpture deal with relation of form. Design is the nearest approach (in painting) to the abstract, hence we find more analogies between it and music, than between music and pictorial art. Modern painting, notably "impressionism" and "cubism", is an attempt to express abstractions in painting. It is unsuccessful because contradictory. Form, reduced to its elements becomes not a picture but pure design and should be identified and transplanted to its proper environment. Thus the analogies and the different functions of the various departments of art becomes an interesting study for all which is absolutely necessary to the specialist who would make his instructions valuable.





(Treatment page 205)

LAMP VASE—MAUD M. MASON



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR  
University of Pittsburg Home Studio, 52 W. Maiden St., Washington, Pa.

#### WINDOW BOX DESIGN

THE problem for this number is to be a bilateral design to fill a given space for a window box; opposite sides to be alike, end tiles are  $5\frac{1}{2} \times 7\frac{1}{4}$ ; side tiles, each  $14\frac{1}{4} \times 6\frac{1}{4}$ , joined by a narrow moulding.

The finished problem is mounted in mahogany, with a detachable stand and fitted zinc lining, making the box of practical value.

The colors used are Mrs. Cherry's colors for dusting. By careful handling all the colors may be dusted for the same fire, if care is taken that each color is dry before a new one is added.

The large bird is Pompadour Yellow Green, Yellow Red, and Deep Ivory for the spots.

The parrot Yellow Green, Yellow Red for the head, black bill, Banding Blue for large spots, light spots, Deep Ivory and Glaze.

Animal forms Yellow Red, Yellow Green for tongues.

Large mass of background Dark Blue for Dusting.

Large leaf form Grey Blue.

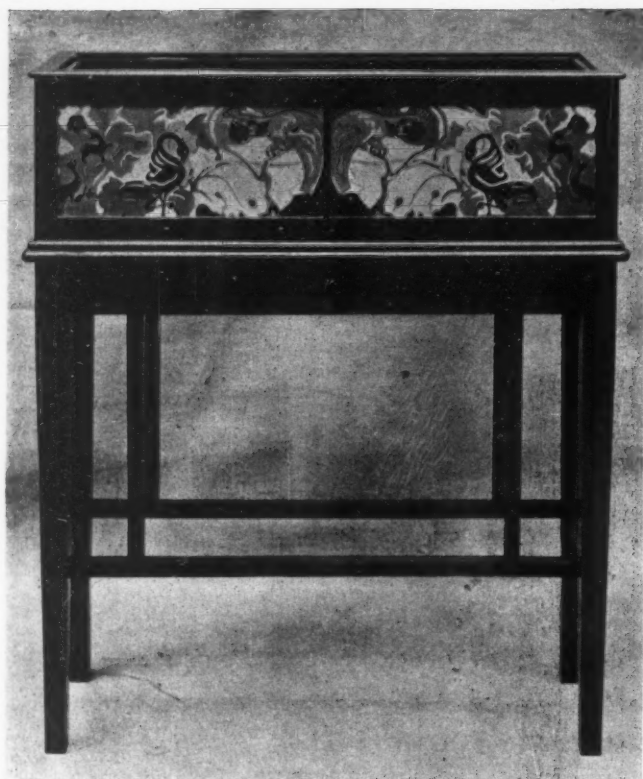
Leaf at base Water Green No. 2.

Leaf back of bird Water-Lily Green No. 1.

Light background Deep Ivory and Ivory Glaze.

Large vein and outlines Shading Green.

Space at base of parrot Black.





## MRS. VERNIE LOCKWOOD WILLIAMS

MRS. Vernie Lockwood Williams is one of the newer members of the ceramic sisterhood, having come to the "fore" in the last two or three years. Her preparation for her present work was obtained at Pratt Institute, Brooklyn, where she studied under a scholarship awarded her under the Prang Educational work.

After serving for some time as supervisor in the public schools Miss Williams took up decoration of porcelain with prominent teachers and is now Instructor of Porcelain Decoration at the University of Pittsburgh, and an officer of the Duquesne Ceramic Club of Pittsburgh. She is an indefatigable worker and one of the most prominent of the newer generation.

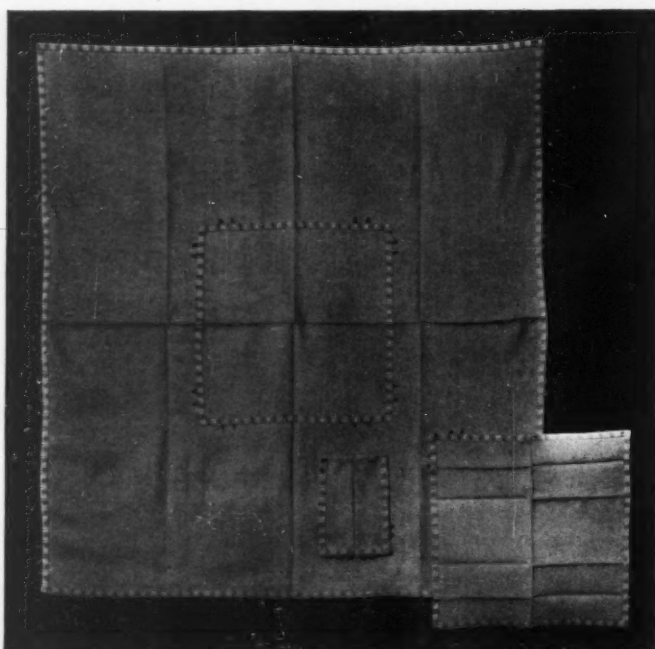


That the library of the Boston Museum of Fine Arts is not merely a suppositional convenience, is proved by this brief paragraph of statistics from the "Bulletin" for February, 1917: "The Library was used by over 1,200 readers during November and December; and the Photograph Collection by 805 students; while 3,288 photographs were lent for use outside the room."



WINDOW BOX, RIGHT HAND SECTION

(Treatment page 208)



### THE LINEN PAGE.

JETTA EHLERS - - - - - PAGE EDITOR  
18 East Kinney Street, Newark, N. J.

#### THE USE OF FANCY LINENS

OUR little chat about table-linens this month has chiefly to do with the subject of materials, with a few asides on table arrangement. We have in the preceding articles used only the plain weaves in working out the problems. These have been varied by the combination of colored linens, and by the introduction of lace insets or other needlework. By including figured or printed linens, or those of fancy weave, we open up another line along which to experiment. There seems to be no reason why these should not be used as well as the plain. As this is a decided step away from the old order of things, the average worker will at first hold back. Once having seen what charming things may be made with these materials, one's doubts are soon dispelled. Of course, care should be used in the selection of materials for this purpose. Keep always in mind the fact of the linen being a background, and therefore use nothing that will stand out too loudly.

In a hunt for something to use in making the little tea set shown in the illustration, it was difficult to find just the right thing in both color and texture, but it was at last found on the remnant counter of one of the large shops. It means persistent poking about in the shops and odd places to find good things, but I am sure no miner digging up a gold nugget is happier than the individual who unearths a "find." In the large cities, of course, these things are easier to get at, but even the small town woman need not despair. Most large houses have a mail order department, and are most gracious in the matter of sending samples. Sometimes even the little country store gives up something from its shelves. The thing to do is to be ever on the lookout.

The set shown is made of a soft grey linen, really a dress linen, of the variety known as non-crush. A willing testimonial is given as to its non-crush quality, as it was necessary when pressing, to use a damp cloth over it to get any kind of a clean cut fold. It is forty inches wide, and cost ninety-five cents per yard. The cloth was cut thirty-six by forty, as it was planned to use with a small oblong tea table. The nap-

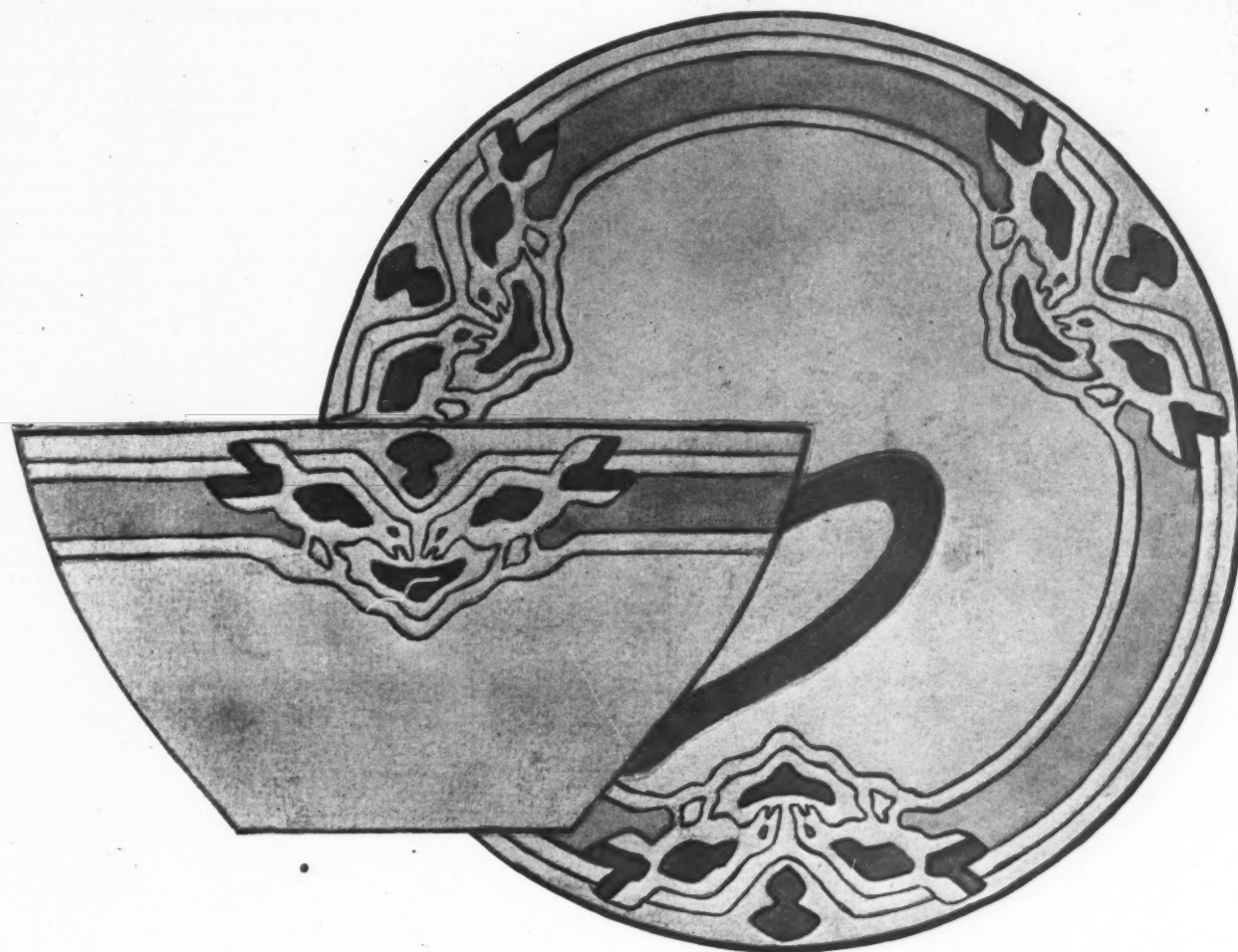
kins are fifteen inches, a favorite size for informal use. The material applied is a blue and cream white check. It is an English cotton material, with a thread and weave much like a coarse linen. There was a debate at first in regard to using this on linen. Upon washing a bit, however, it was found to both keep its color and to not shrink. The material in the piece was pretty "noisy," consisting of blocks of a rather strong bright blue alternating with the lower toned blue and the cream white. The lighter low toned blue being just what was wanted, a sharp pair of shears soon solved the problem, and a few minutes work supplied the stripes needed. While the narrow strip on the napkins seemed just right, it was lost on the cloth, so it became necessary to repeat it somewhere. After some deliberation, it was placed near the middle, forming a center-piece. This square measures fourteen inches. The strips are a half inch wide, and an allowance of a quarter inch for turn-in was made when cutting them. All edges were turned and basted before putting together. A grey under-thread was used with white on top for the machine stitching. A bit of contrasting color was needed, and after some experimenting, this was introduced by means of Italian picot points of a shade best described as petunia. The thread used for this was D. M. C. heavy mercerized cotton. It was a "find", as this brand is very difficult to obtain at the present time. A large box of odds and ends displayed on a shop counter, gave up this and some beautiful golden brown, which was used to finish a light tan set. The points are used on the napkins in groups of two, an inch and three-eighths from the corners, and a full half inch apart. On the cloth, groups of three were used the same distance from the corners. Groups of two were used at the corners of the center applique. A straight line was then measured from these to the edge of the cloth, and the points repeated there. These Italian points are very decorative and not at all difficult to make. An ordinary needle is used for working. Fasten the thread into the material, and then again fasten about a quarter inch from this. Next, pin this point down on your knee, the point facing away from you. Begin at the broad end of the triangle, and using the head of the needle first, weave in and out until the entire point is solidly filled. Remove the pin, and slip the needle through the length of the point at the back of the work, and fasten the thread in the edge of the linen. Where another point is made close to this the thread need not be cut, but slipped through the hem in a blind stitch to the next space. In weaving, do not draw the thread tightly, or the point will not be a good shape. When the last stitch is made through the length of it, a little steady even pull will draw it into shape and make it compact. Of course a little practise is needed before making entirely satisfactory ones, but the trick is soon caught. They give an uncommon touch to the linens, and seem to supply that added bit of finish so needed at times.

In passing, I want to speak of the great interest I have found in different parts of the country in this particular subject of table linens, and especially in regard to applique. So many seem to feel the appeal of this sort of decoration, and because of its simplicity, have been inspired to do things. It is uphill work for many a teacher who is striving to advance her pupils and to broaden their view-point. It becomes very difficult to accomplish much with people who are indifferent and content to be just mediocre. There is a story told, of how many years ago, during Grant's administration, a party of Indians were brought to Washington to see the "Great White Father." During their visit, they were entertained at a reception in the White House, where they appeared in full glory of war bonnet and other native regalia. A fine program of music was part of the entertainment, but it fell upon ears



which were deaf to its beauties. To them, the beat of the tom-tom far surpassed the white man's music. It is told that their faces brightened as the musicians, with a medley of discord, "tuned up," only to fall again as the beautiful har-

monies of the symphony rose and swelled. One can hardly help feeling when faced with the apathy of a certain type of china painter (perish the title), that they and the Indians of the story have much the same spirit.



CUP AND SAUCER, BIRD DESIGN—TILLIE PETERSON

## BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR

Dickinson Seminary, Williamsport, Pa.

### LESSON IN LUSTER WORK

(Treating the above design)

**T**RACE the design on the china according to instructions given in the November, 1916, magazine, then outline the design with about 2 parts Copenhagen Blue and 1 part Banding Blue, this means that you should have twice the amount of Copenhagen Blue that you have of the Banding. These colors are to be mixed with Painting Medium. Use a No. 2 rather long-haired pointed shader.

Second Fire—Oil the darker grey spaces in the design and also the handle (see instructions in December, 1916, magazine). Use a No. 3 pointed shader for the spaces and No. 4 square shader for the handle. Dust with Water Blue. Clean all the color from the china where it should not be and paint a wash of Light Green Lustre over the wide grey band and also the space next to outer edge of the china. Read carefully the article on Lustres by Fanny Rowell before using them on the china.\* Use a No. 4 square shader for the luster

work very quickly as lustres dry very quickly and unless you work quickly it will show the join where you begin. When covering a large surface add a few drops of Lavender Oil to the luster. This will prevent it from drying so quickly. It is a good idea to clean the space to be covered, with wood alcohol to be sure that it is thoroughly clean for if the china should have finger marks on it or is dirty it will show in the luster when fired. Be sure that the brushes are very clean. The best way to clean them is to wash them thoroughly in turpentine as that removes paint and luster better than anything else and then rinse them in wood alcohol to remove the turpentine as the latter is an enemy to luster and care should be taken that they do not come in contact with each other. Rub the top of the brush lightly across the palm of the hand until the hair is dry and fluffy.

Third Fire—Paint another wash of the luster over the wide grey band to make it brighter than the edge. Luster requires a rather hot fire.

♦ ♦ ♦

If you are planning a garden this year—and who is not, whether it is to occupy a yard or a window-box?—you should read "A Palette for Garden Making," in the March *Country Life*. The title alone is sufficient to attract the eye of any one artistically interested.

\*This article will be published in next issue.

## ANSWERS TO CORRESPONDENTS

*E. S. L.*—I painted a vase in brown green matt using your grounding oil and then dusted the color on and had it fired, then applied the grounding oil again and color and fired again and some of the color chipped off. So I covered up the spots again and fired it and much more came off. What can I do with the vase? How can I get the remaining color off? What could I put on if I could get off the color as the glaze is gone?

We wish to correct the statement in regard to "our" grounding oil. This publishing company does not handle or manufacture materials of any kind. The oil referred to is probably made by the Robineau Pottery Co. though they have no grounding oil unless you refer to the "Cherry Special Oil." The trouble with your color is probably due to having applied the oil too heavily causing it to take too much color. Any color applied too heavy will chip off. The only thing to do is to cover the design with asphaltum to protect it, leaving only the part exposed that is to be taken off and then etch the color off with hydrofluoric acid or a china eraser. Great care must be taken not to get the acid on the hands as it is very strong. Wrap a small piece of cotton on the end of a stick and dip it in the acid and apply to the vase rubbing it until the color is removed and then hold the vase under running water to remove the acid.

Oil can be applied again over the rough surface and dusted as before.

*B. W.*—Would it be practicable to use Matt colors for dusting a pattern? We admire the beautiful appearance of enamels before firing also the dry dusted work. Would one proceed in the same way as with ordinary dusting?

2. Can pottery be fired in an ordinary china kiln (mine is Revelation No. 3)? Would it be advisable to try to learn to do pottery from instruction by correspondence? Do you know of any one who teaches in this way?

3. I am sending you a drawing, would you kindly give me a pretty color scheme? I wish to use enamels (Cherry's) on Satsuma. I will number spaces to simplify the work.

1. Matt colors could be used but they are a little rough when fired, hard to clean, so are not practical for many things. They are dry dusted on the same as any other colors.

2. No, a pottery kiln is necessary, the heat is not great enough in an ordinary kiln. China can be fired in a pottery kiln. Quite a little could be learned by correspondence, though we do not know of anyone who is teaching it.

3. Outline around large flowers, between the two lines and lines in center, Chinese Blue, also Nos. 12, 9 and 15. No. 6 is Green Gold and also a firm band on either side of 16 and 13. No. 4 and 8 are Jasmine, No. 14 and remaining unnumbered circles are Lavender and centers of same are Chinese Blue, as is also No. 7. Nos. 5, 9 and 2 are Orange No. 3. Some of small circles are Chinese Blue and some Orange No. 3. Nos. 1 and 10 are Florentine No. 2. No. 11 is Grass Green.

*I. S.*—I would like to learn to make jewelry and leather. What books would you advise?

Silver-work and Jewelry by H. Wilson is as good as any for jewelry though it is more useful to one who has some knowledge of the work. I do not know of any book for leather workers.

*B. G.*—One member of my class has been mixing Hasburg's Roman Gold with Campana's diluting medium for Haviland china. After firing small spots peeled off leaving glaze. Can you tell me what is the trouble?

Possibly the medium is not to be used for gold. Use a thin quality of Garden Lavender oil or if you cannot get that use turpentine.

[Additional answers are carried over till next issue on account of space.—Ed.]



WALTER K. TITZE - - - - - PAGE EDITOR

210 Fuller Avenue, St. Paul, Minn.

## JARDINIÈRE

**A**LL black bands and stems and outlines in conventional are green bronze gold or green gold. Flowers, 1 part Jasmine Yellow Enamel and 1 part Jersey Cream, or with 1 part Jersey Cream and 1 part Canary Yellow (Cherry's). Leaves, Florentine Green No. 12, dots in Orange Red. Grey bands, 1 part Pearl Grey, 1 part Albert Yellow. Naturalistic motive in tones of yellow, Yellow Brown, Brown Green, Violet, with flowers of Yellow, Yellow Brown, shadows of Yellow Brown and Brown Green. Leaves in Yellow Green and Shading Green, Warm Grey.

Bird, head and tail in Violet of Iron with touches of Black, back in Yellow Brown and Brown Green with touches of Violet of Iron. Breast in Yellow Brown.

## FRUIT BOWL (Page 213)

Adeline More

**P**AIN'T leaves with Shading Green and Yellow Green; lighter leaves are Apple Green and Yellow for Painting. Stems are Mauve and Apple Green. Apples are Yellow for Painting and Yellow Brown and Brown Green. The Bloom is Yellow Brown and Brown Green.

Second fire—Oil bowl and dust with 2 parts Glaze for Green and 1 part Ivory Glaze.

Third fire—Go over the painting again with same colors used in first fire.



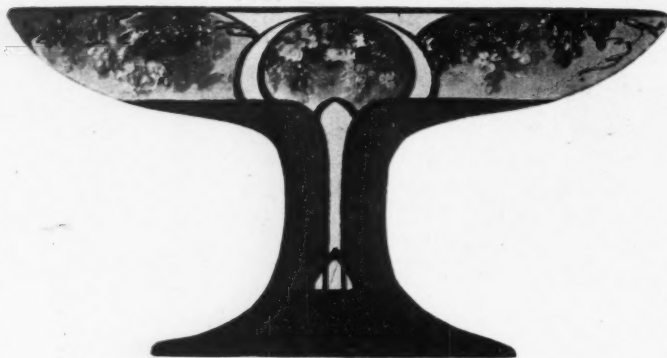
FRUIT BOWL—ADELINE MORE





FRUIT BOWL—ADELINE MORE

(Treatment page 212)



MAY E. REYNOLDS - - - - - PAGE EDITOR

116 Auditorium Building, Chicago, Ill.

### COMFORT, GRAPES

**F**IRST Fire—Outline the design in outlining ink, and put in tint in background of Peacock Blue. Paint in grapes in Crimson Purple, Violet and American Beauty. In the reddish tones use a little Pompadour, for the yellow grapes use Lemon Yellow, a touch of Apple Green and Yellow Green and Egg Yellow in the deep tones. Leaves in Apple Green, Yellow Green, Brown Green, Empire Green and Dark Green in the shadow leaves, Grass Green in the bright places. Finishing Brown, Violet of Iron and Yellow Brown in the background, also Trenton Ivory in the lighter tones of the background. Finishing Brown and Hair Brown and a touch of Best Black in the stems and veins. Lay in Roman Gold in the design.

Second Fire—Retouch grapes, go over the color in background tint if necessary with Peacock Blue and lay in gold for the second time in design.



### PINES (Page 217)

*M. Janie Launt*

**L**IGHT needles are Brown Green and Shading Green; those in shadow are Violet and Yellow Green. Blossom is Violet with touches of Albert Yellow at tip. Stems Brown Green with accents of Hair Brown. Background Light Grey with touch of Green.

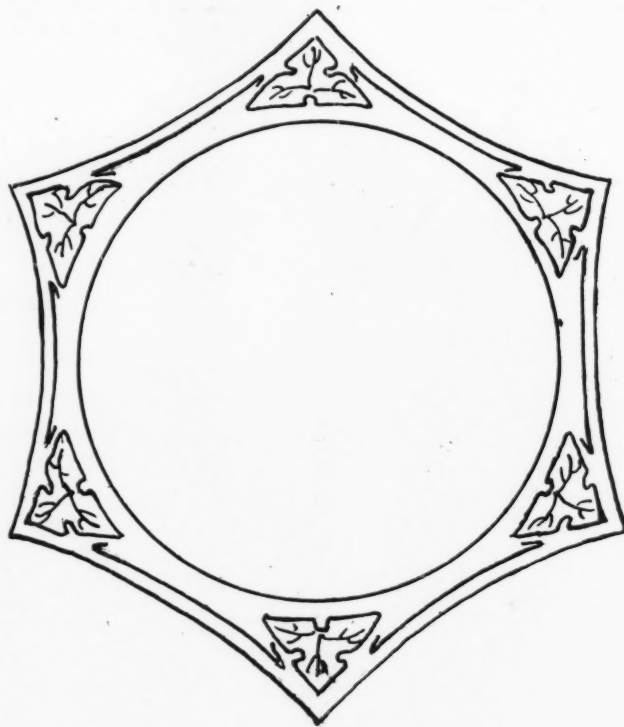


### BOWL (Page 217)

*M. Janie Launt*

**P**INE cones, front view, Orange Yellow toned with Black and a touch of Hair Brown. Pine cones, side views Yellow Green with a touch of Brown. Dark needles and lower band Shading Green toned with Black. Light needles and upper band Apple Green with touch of Shading Green. Background of panels tint of Yellow Green very light. Outlines, where used, of Hair Brown with touch of Shading Green.

panel for jar



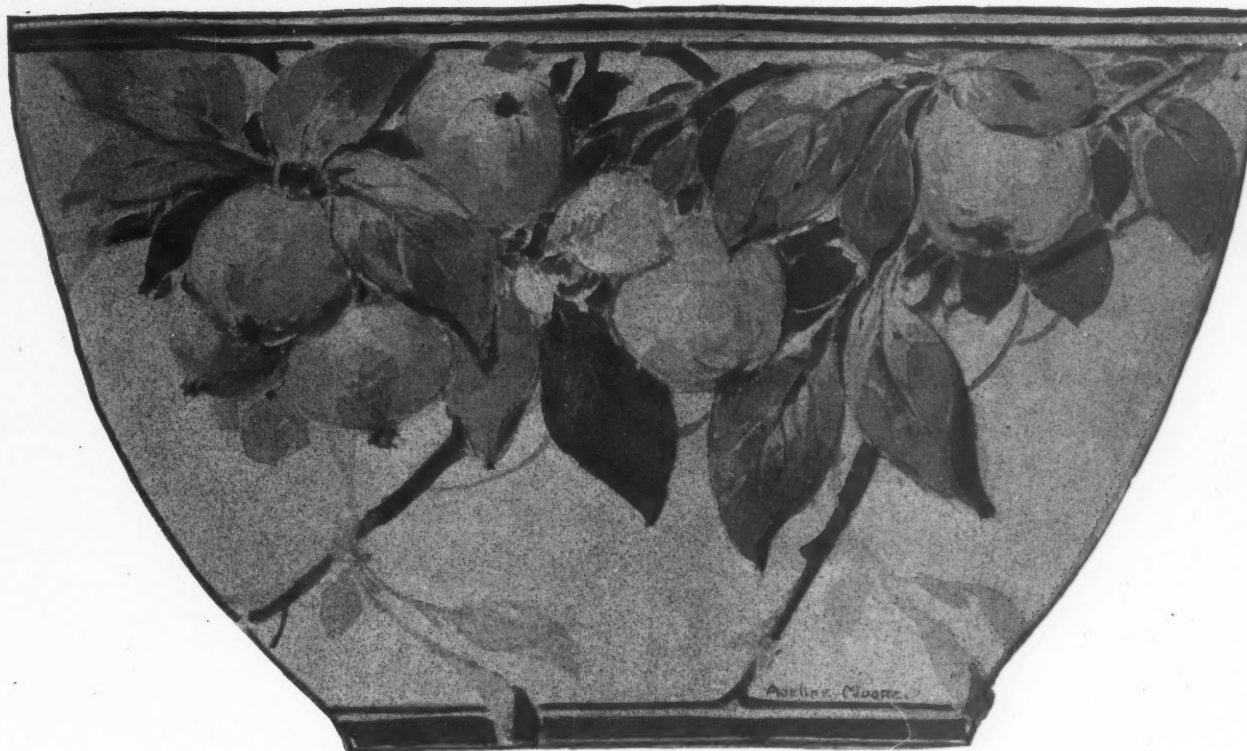
TCP OF JAR

MARMALADE JAR—HENRIETTA BARCLAY PAIST

(Treatment page 203)







FRUIT BOWL—ADELINE MORE

(See also pages 212 and 213)



WINDOW BOX DESIGN, DESIGN FOR ENDS—MRS. VERNIE LOCKWOOD WILLIAMS (Treatment page 208)



## THE WHITE PINES

**F**OR many centuries the White Pines have shared their divided glory of sunshine and shade, of snow and rain, and the rise and set of sun. They have spread their breadth day and night in the mountain ranges and in the valley plains. The pine seeds that wrought miracles—that gave mankind all there is of perpetual and beneficial force—the fruitage that built homes for humanity.

Are we giving the greatest prophecy to the future of the pines? Let us lead the younger race of pines over the leagues of idle lands, so that this great step shall cease the starved soils, and make the swaying forests the Mother of every industry and science.

—Agnes L. Scott



CORSICAN PINE

### CORSICAN PINE

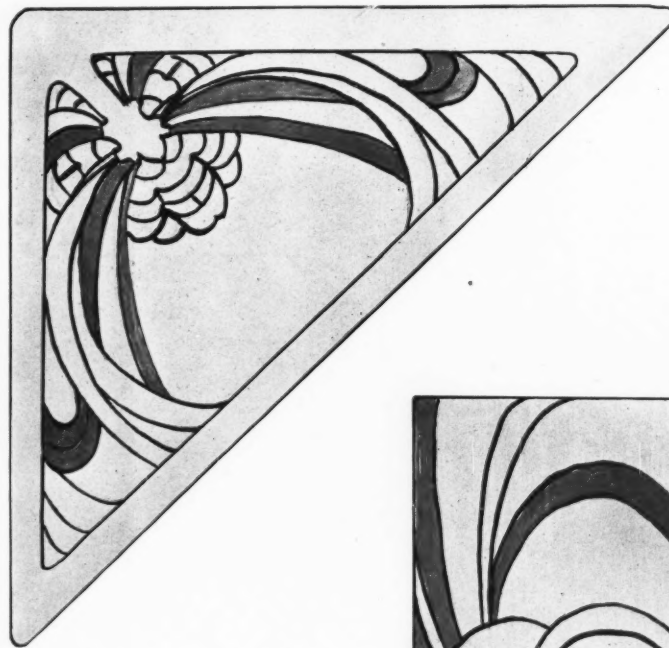
*M. Janie Launt*

**L**IGHT needles are painted with Apple Green and Shading Green. Needle in shadows are Apple Green and Shading Green with a touch of Black. Outline all needles

with a deeper value of the same color obtained by adding a greater amount of Black to the colors. The tips of branches and light part of cones are Yellow Green with a touch of Hair Brown. Stems are Hair Brown with a little Yellow. Outline with stronger value of same color.



CORSICAN PINE



### TREATMENT FOR CORNER AND PANEL

*M. Janie Launt*

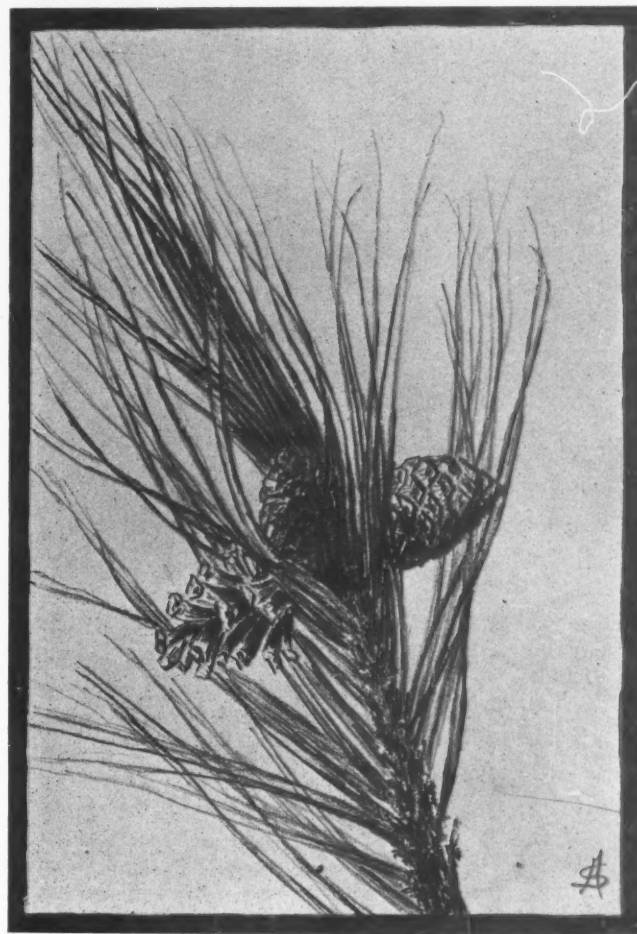
**C**ONES—Back of cones and black spots Yellow Green, Other parts Hair Brown. Needles, Moss Green and Shading Green in light ones; add Black to the following colors for darker ones. Background, Moss Green, Yellow Green and Ivory.



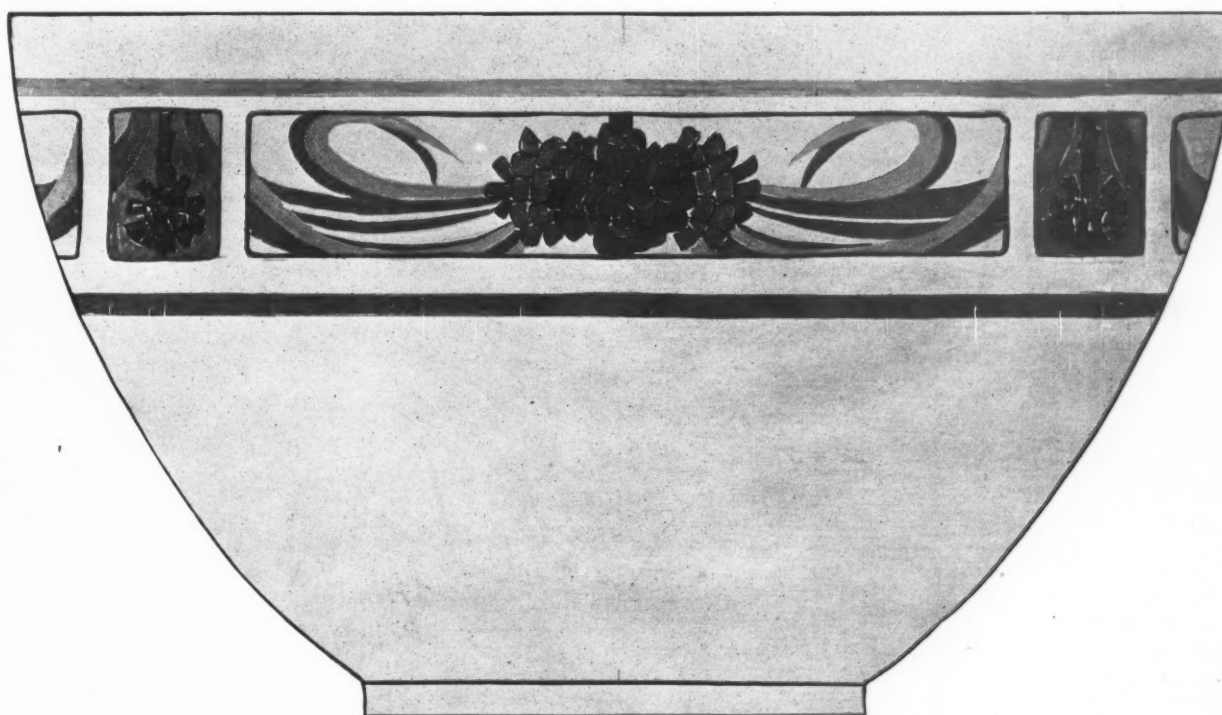


PINUS STROBUS

(Treatment page 214)

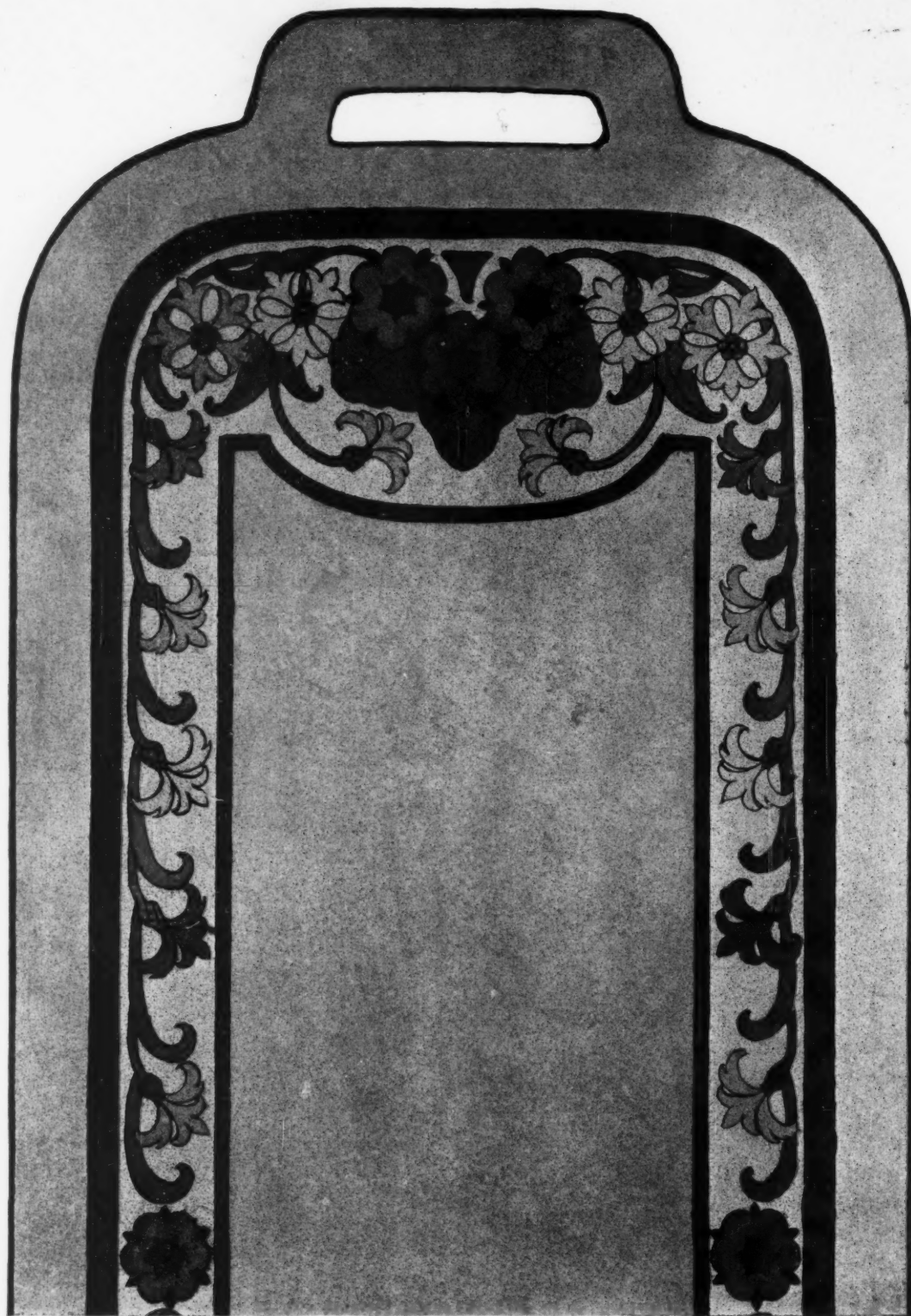


PINUS RESINOA—RED PINE



BOWL—M. JANIE LAUNT

(Treatment page 214)



SANDWICH TRAY—LOLA A. ST. JOHN

**P**AIN'T the outline and small dots in centers of flowers with Black. The dark bands around the design and hexagonal forms in center of primroses are Green Gold. Tint outer light band on tray with Dark Grey and a little Albert Yellow.

Second Fire—Oil the primroses and dust with Water

Blue. Oil the leaves and stems and calyx of ragged robins and dust with Florentine Green, ragged robins are oiled and dusted with Grey Blue. Centers of flowers are oiled and dusted with 1 part Albert Yellow and 4 parts Ivory Glaze. Retouch Gold.







DAISIES AND BUTTERCUPS—EDNA S. CAVE

See Naturalistic Section, page 16, for treatment









# NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, MAY 1916



ROSE PLATE—ADELINE MORE

**W**ASH in the lightest tones of the roses with a very thin wash of Blood Red and the darker tones with Blood Red and a little Ruby. Light leaves are Apple Green and a little Yellow Green shaded with Brown Green. Dark leaves are Shading Green and Copenhagen Blue and a little Brown Green.

Shadows are Copenhagen Blue and Apple Green, with Blood Red and Yellow Brown washes around the flowers.

Second fire.—Retouch where necessary with same colors as in first fire.



VASE—ADELINE MORE

**O**IL the light panels and dust with 2 parts Pearl Grey, 2 Bright Green, 1 Ivory glaze. Oil the dark tones and dust with 3 parts Bright Green, 1 Water Lily Green. Put on Gold bands and fire.

Second fire.—Roses and buds are painted with a very thin flat wash of Rose. Dark green touches in stems and around

roses are Shading Green and Copenhagen Blue; the light green is Apple Green and Yellow Green.

Third fire.—Wash background in rose panels with Apple Green very thin, then dark color in roses with Rose and a little Ruby and Blood Red. Retouch Gold.





CHANTICLEER PLATE—ADELINE MORE

**P**AINT the back and neck of bird with Yellow Brown and Brown Green, the comb, beard and around the eyes with Carnation and Blood Red, the tail with Hair Brown and Dark Grey, wings in Dark Grey, the breast with Yellow Brown and Blood Red. Then paint leaves with Yellow Brown and Brown

Green, the berries with Yellow Red and Blood Red.

Second fire—Paint upper half of background with Yellow Brown and Brown Green; lower half is Violet and Blood Red, using more Blood Red on the darker tones, and add Brown Green for the dark tone at the bottom.

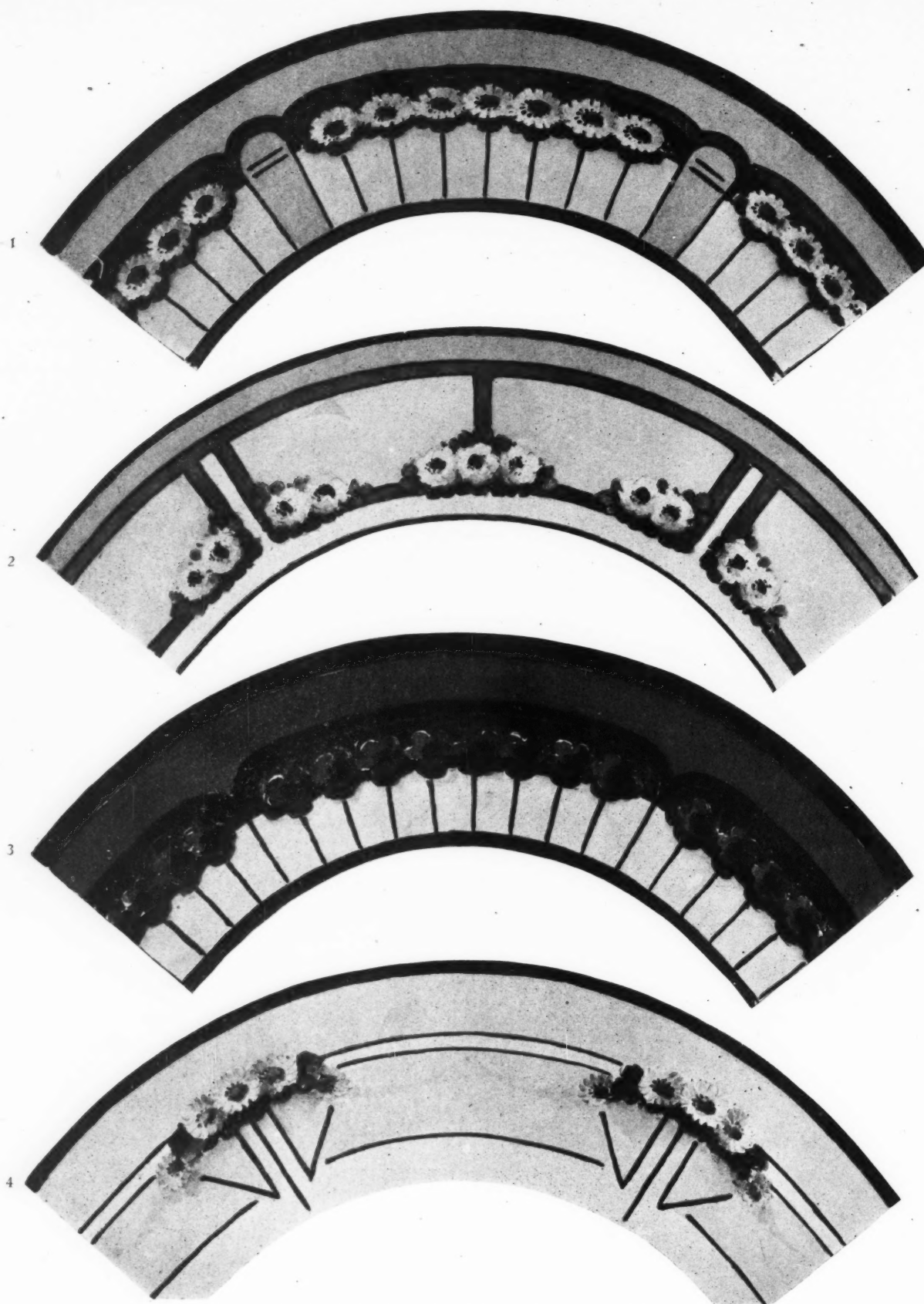


PLATE BORDERS—MINNIE G. MYERS

**N**O 1. Paint daisies with a thin wash of Rose and shade with the same. Centers are Albert Yellow shaded with Yellow Brown; the dark dots are Blood Red. The leaves under the daisies are Apple Green and Albert Yellow shaded with

Brown Green. Dark background above daisies, the dark band at the edge of plate, the outline around bands and the vertical lines are Gold.

Second fire.—Paint the two narrow bands with Apple



Green, a little Yellow Green and Copenhagen Blue. The background under daisies is Albert Yellow and a little Dark Grey. The wide light band at edge and the panels between daisies are Rose and a little Blood Red.

No. 2. Coloring same as in No. 1. The light space between the daisies and the inner dark line is left white.

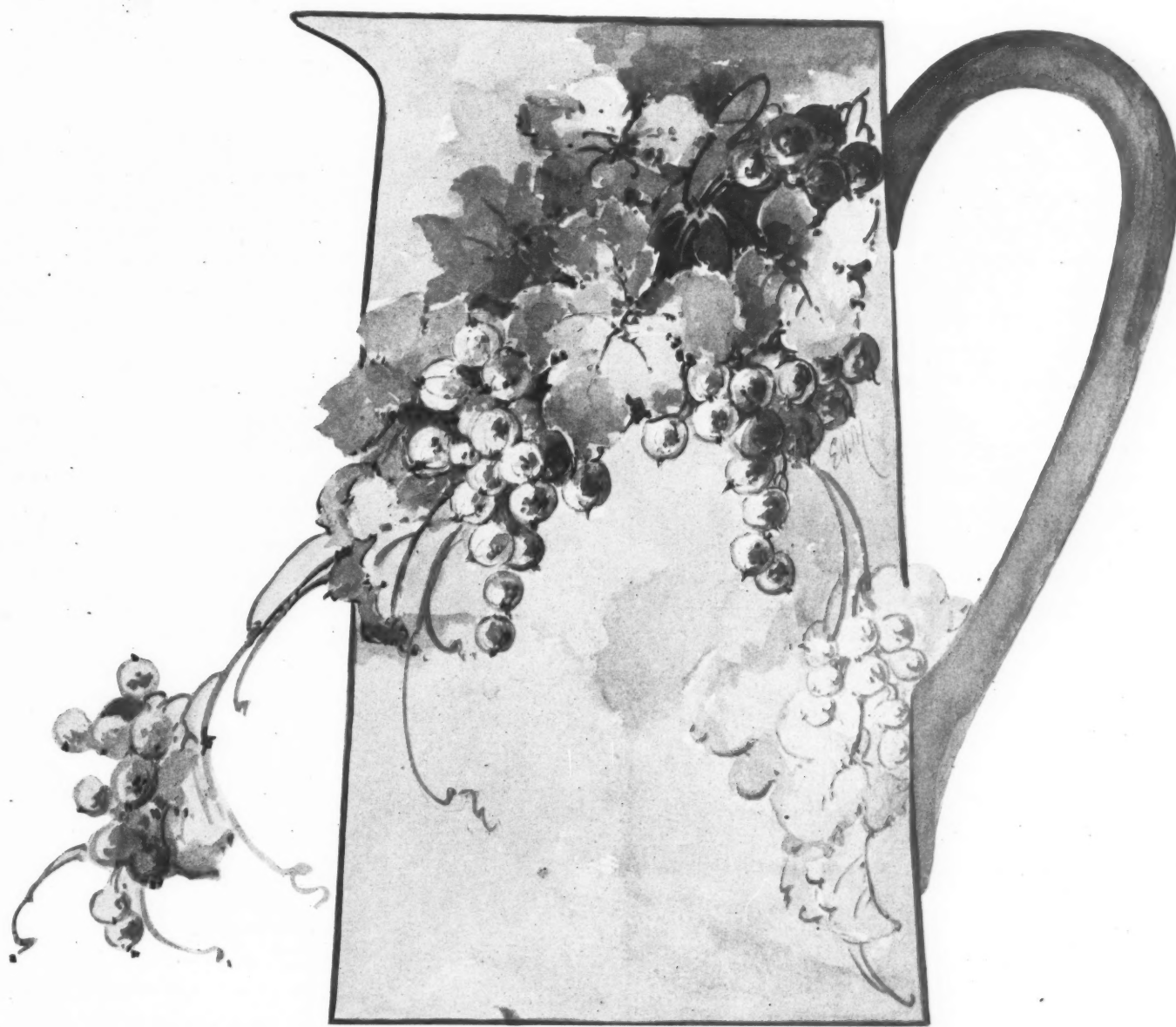
No. 3. Flowers are painted with Albert Yellow and shaded with Yellow Brown. Centers are the same with Blood Red and Yellow Brown for the stamen. Leaves are Yellow Green, Apple Green and a little Brown Green. Paint shadow leaves under the other leaves with Violet and a little Blood Red. Dark background above flowers, wide band at edge of plate, vertical lines and outline of two narrow bands is Gold.

Second fire.—Paint the color in the two narrow bands with

Yellow Green and Dark Grey, and the wide band near the edge with Albert Yellow, a little Yellow Brown and a little Dark Grey.

No. 4. Paint light part of daisies with a very thin wash of Violet and shade with Violet and Deep Purple. Centers are Albert Yellow and Yellow Brown. Leaves are Apple Green and a little Yellow, shaded with Shading Green and Brown Green. Dark leaves under flowers are Apple Green, Shading Green and Copenhagen Blue. Shadow flowers are Violet and Blood Red. All dark bands are Gold.

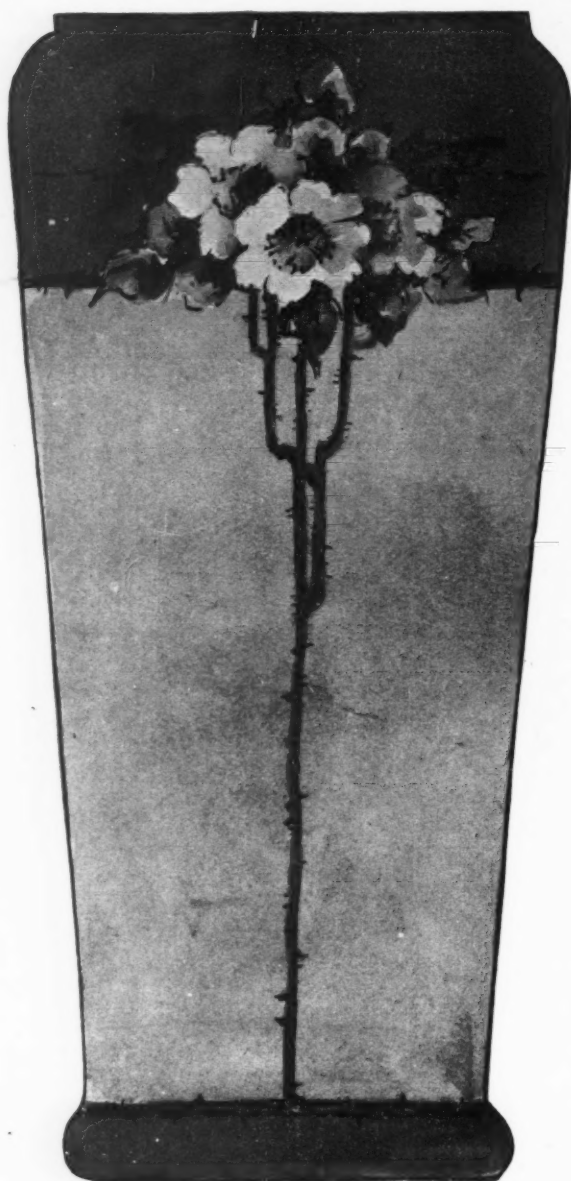
Second fire.—The tint between the daisies and edge of plate is Violet and a little Dark Grey, the remaining tint to the inner dark band is Albert Yellow and a very little Yellow Green.



PITCHER, CURRANT DECORATIONS—MRS. F. C. McGAUGHY

**P**AIN'T currants with Yellow Red, Blood Red and a little Ruby. Leaves in Lemon Yellow, Yellow Brown, Yellow Olive and Brown Greens. Shadow ones in Copenhagen Blue. Background delicate blue above left side of design,

then Lemon Yellow, Yellow Brown and Brown Green, using background colors over shadow leaves in second or third firing. Retouch with same colors.



WILD ROSE VASE

*Dorris Dawn Mills*

USE Rose for the roses. Albert Yellow in the centers with Yellow Brown and Brown in the dark places. Leaves Albert Yellow, Apple Green with Brown Green and Shading Green in the dark parts. Stems Apple Green and Yellow shaded with Brown Green. Thorns Blood Red. Shadows Blood Red and Deep Blue Green. Tint with equal parts of Violet No. 28 and Apple Green, having the band at top and bottom darker.

## PLANT ANALYSIS (Page 7)

## BLACKBERRY

*M. H. Watkeys*

OUTLINE is Black. Flowers are white with yellow centers for which use Albert Yellow. Stamens are Yellow Brown. Stems near blossoms are Apple Green and a little Yellow to which add a little Blood Red for the next tone and the darkest tone at the bottom is Blood Red, a little Violet and Dark Grey. Lightest leaves are Apple Green and a little Violet and Albert Yellow. For the next tone add a little

Shading Green and for darkest leaves use Shading Green, Brown Green and a little Yellow Green. Background is Yellow Brown and Dark Grey in just a light tone.

## WILD AZALEA

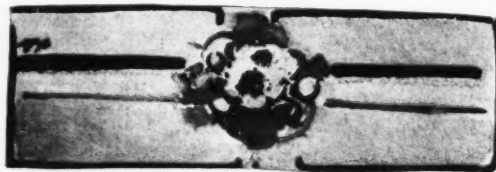
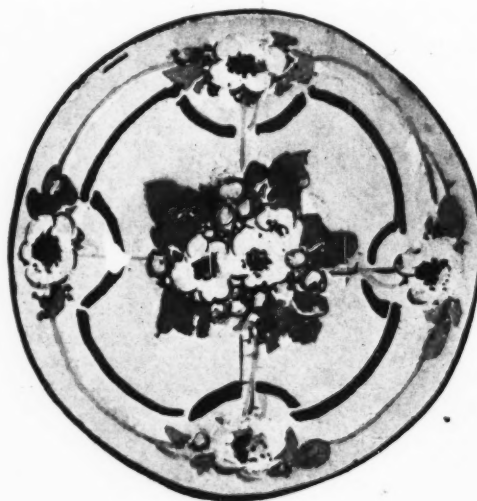
Outline with Black. Lightest tone in flowers is a very thin wash of Blood Red and a touch of Yellow Brown. Darker tone is Rose. Stamens are Blood Red used a little heavier. Stems and lightest leaves are Apple Green and a little Albert Yellow. Darker leaves are Apple Green, a little Yellow Green and Dark Grey with a little Brown Green and Shading Green added for the darkest tone. Background Dark Grey and a little Albert Yellow.

## THIMBLE BERRY

Outline with Black. Blossoms are Rose with a little Ruby added for the shading. The lower petals in the half turned blossom are a very thin wash of Blood Red and Violet. Buds are Blood Red and a little Ruby. The lower stem at the right is Blood Red and Violet with a very little Ruby. Dark Grey added at the bottom. The remaining stems are Apple Green and a little Dark Grey at the top with Shading Green added at the bottom. Light leaves are Apple Green and Albert Yellow with Shading Green, Dark Grey added for the shading. Dark leaves are Shading Green, Yellow Green, Dark Grey and a little Brown Green. Background is shaded from Albert Yellow to Violet and Apple Green.

## JEWEL WEED

Outline is Black. Flowers are Albert Yellow. Stems are Apple Green and Albert Yellow. Light tone in leaves that are partly turned over is Albert Yellow, a little Yellow Green and Dark Grey, the remainder of leaves is Brown Green, Yellow Brown and a little Yellow Green with a little Shading Green added for the darkest tone. Background is Pearl Grey and a little Albert Yellow.

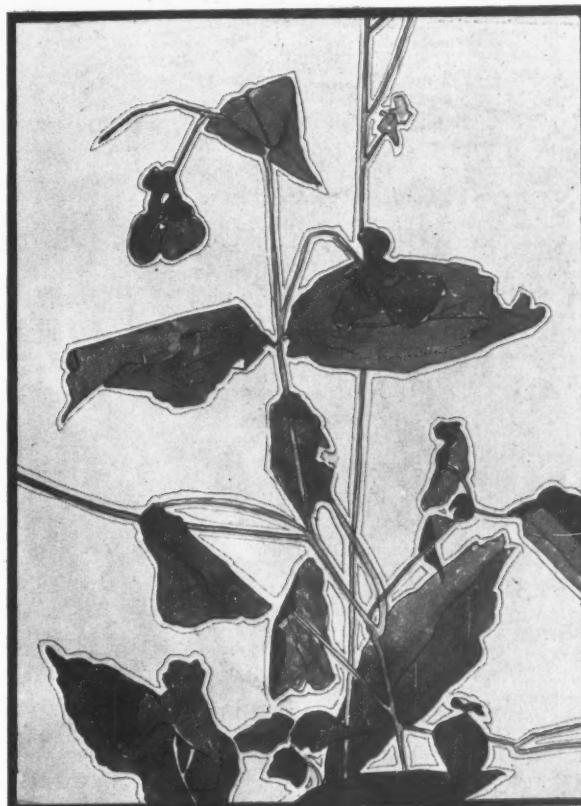


BOX, HAWTHORNE—KATHRYN E. CHERRY (Treatment page 8)





BLACKBERRY



JEWEL WEED



THIMBLE BERRY



WILD AZALEA



Border for Plate or Platter.

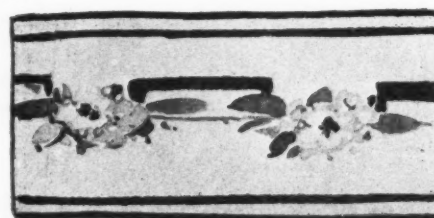
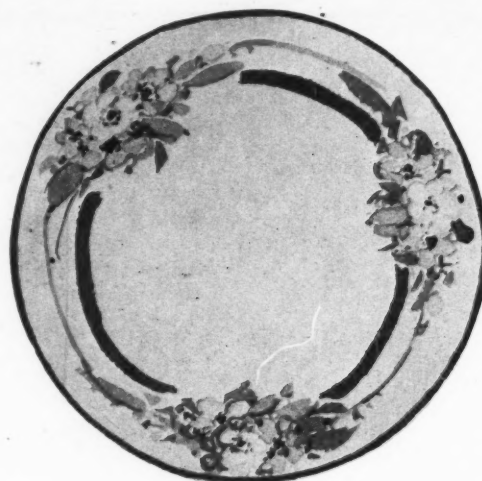
## PLATE (Color Study)

*Katherine Lindsay Perkins*

Gold with red outlines.



To be used for sides of cup.



## BOX—FORGET-ME-NOTS

*Kathryn E. Cherry*

THE light forget-me-nots are Deep Blue Green and a little Sea Green. The dark ones are Banding Blue and a little Copenhagen Blue, centers are Albert Yellow and Yellow Brown. Stamens are of the Dark Blue. Leaves are Apple Green, a little Shading Green and Copenhagen Blue. Use less Apple Green for the darker ones. Background is Deep Blue Green and a little Violet. Bands are Gold.



## DAISIES AND BUTTERCUPS (Color Study)

*Edna Selena Cave*

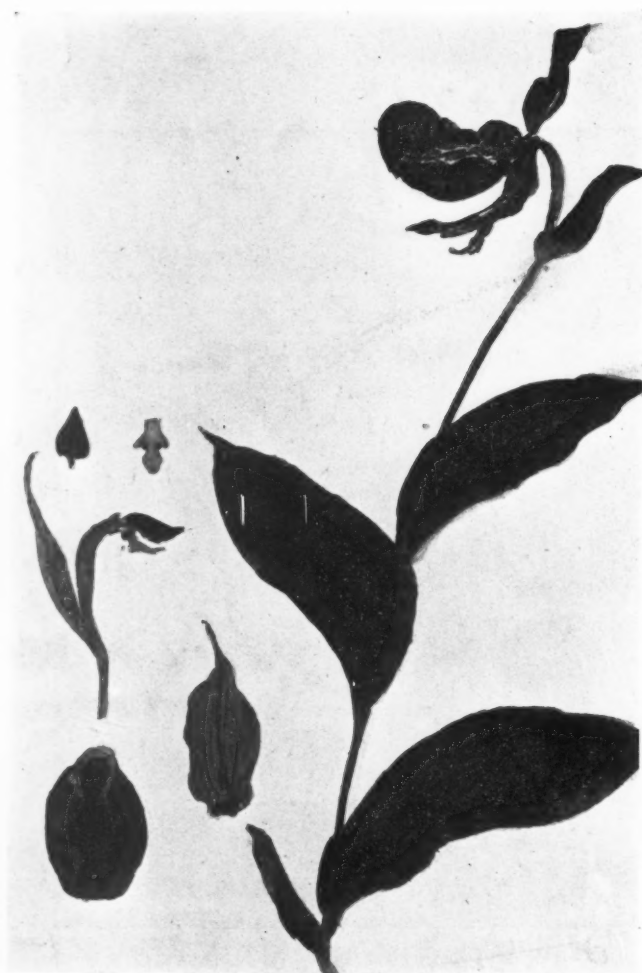
FIRST draw design in India ink. After this is accomplished wash in a background of warm grey or tan. For buttercups use Albert Yellow, Orange and a little Grass Green in the centers. For daisies wipe high lights from wash of background color leaving white of china for petals, using Albert Yellow for high lights, Orange or Yellow Ochre for centers. The stems may be made with Grass and Night Green using the former for light and latter for dark tones. Outline in Black or dark tones of same color. This study would work up particularly well on a vase or bowl.



## BOX, HAWTHORNE (Page 6)

*Kathryn E. Cherry*

LIGHTEST part of flower is left white and a little Yellow is washed over it in the second fire. The darker tone is Rose. Centers are Albert Yellow, shaded with Yellow Brown and Brown Green. Stamens are Brown Green and a little Yellow Brown. Buds are Rose with a little Blood Red added for the shading. Leaves and stems are Shading Green, Copenhagen Blue and a little Dark Grey. Background in center of lid and top and bottom of box is Apple Green and a little Copenhagen Blue. The edge of lid and center of box is Rose and a little Albert Yellow. Bands are Gold.

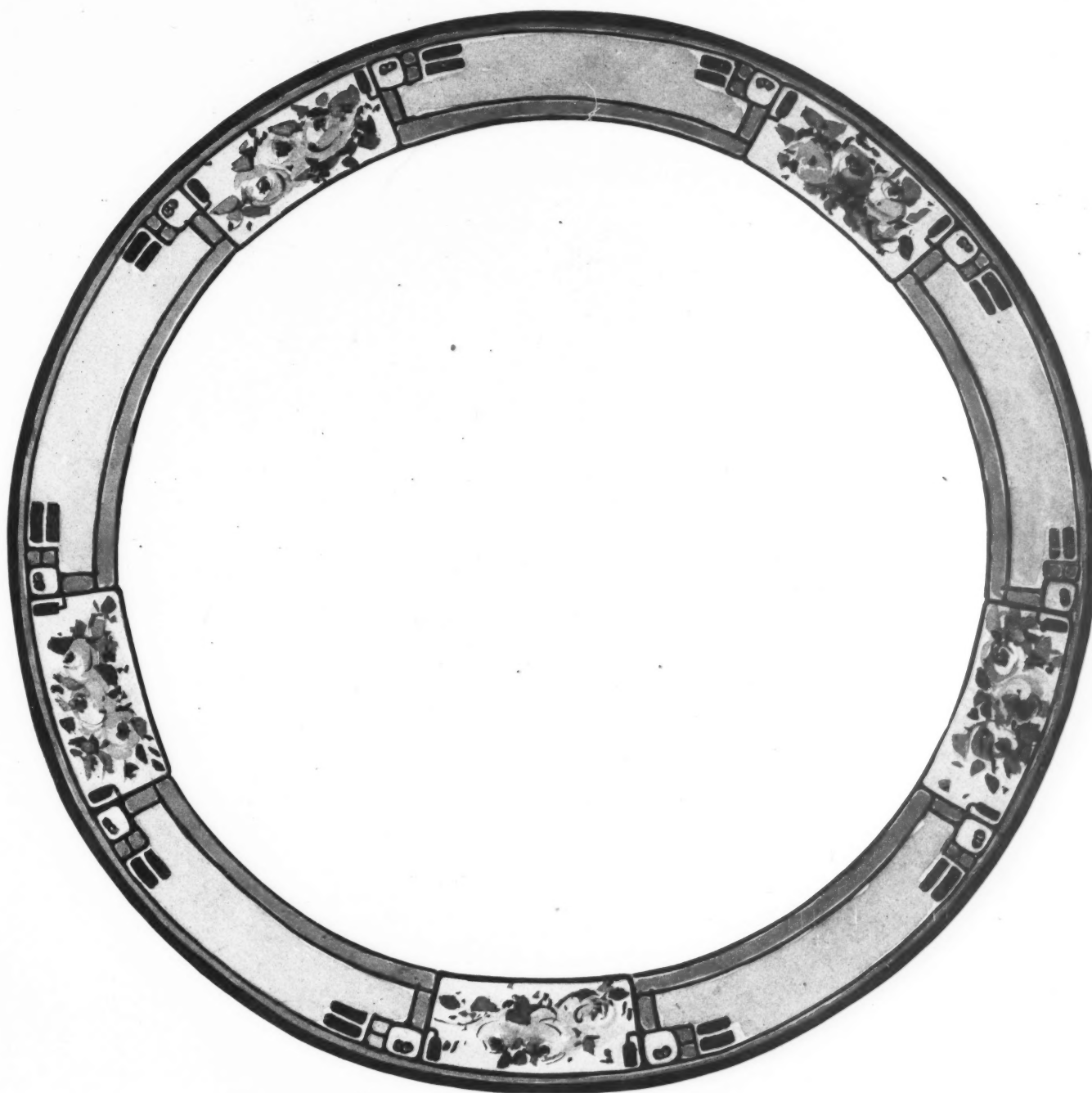


PLANT ANALYSIS—FLORENCE WYMAN WHITSON



# NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, JUNE 1916



SEMI-CONVENTIONAL PLATE, ROSES—KATHRYN E. CHERRY

**O**IL the dark grey tones in the medallion between the roses and the grey band near the edge of the plate and dust with Florentine Green. Oil the large background space in the same medallion and dust with Pearl Grey and a little Albert Yellow. Paint the realistic roses with a thin wash of Rose and shade with the same color used a little heavier. Leaves

are Apple Green and a little Yellow. Dark leaves are Shading Green and Copenhagen Blue. All of the black tones in the conventional part are Green Gold. Centers of conventional roses are Yellow Red.

Second Fire—Retouch roses where strengthening is needed with Blood Red and Rose. Retouch Gold.



VASE, BIRDS AND YELLOW DAISIES—ADELINE MORE

(Treatment page 16)





VASE, BIRDS AND YELLOW DAISIES--ADELINE MORE

(Treatment page 16)



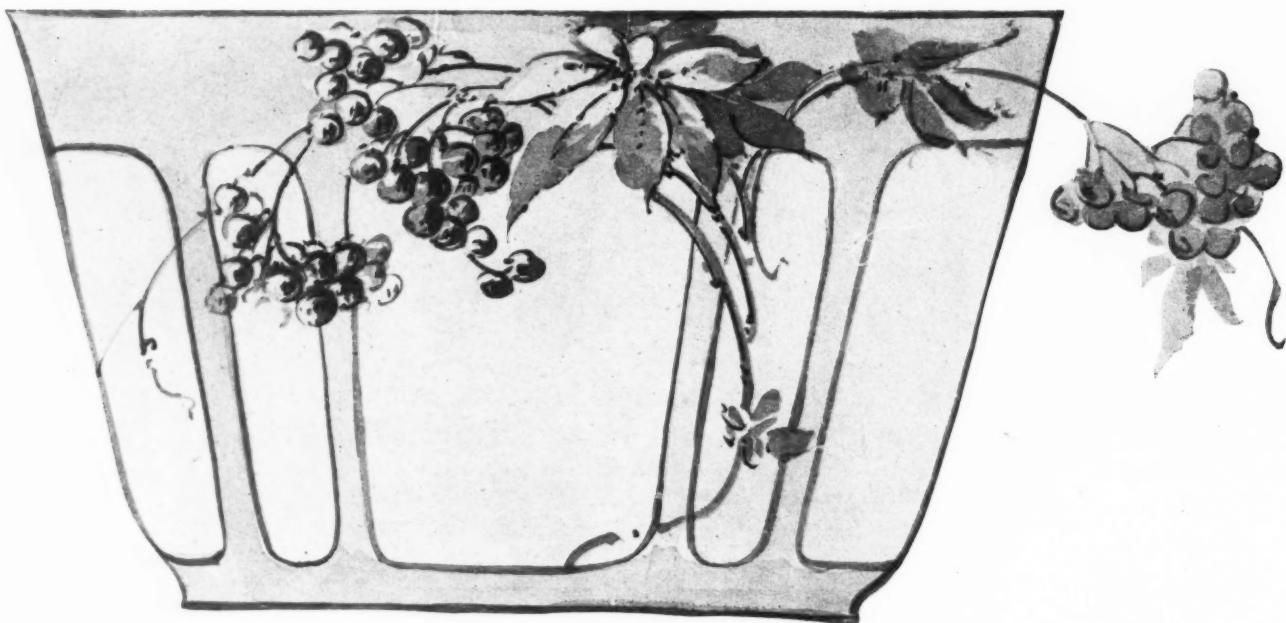
BORDERS—W. K. TITZE

WHICH can be applied to all shapes, lengthened and shortened as desired.

No. 1—Conventional design in gold, rose motive can be painted in with enamels or color. Paint in the roses with any standard pink or rose. Leaves in the different tones of greens, greys and purples. Use Deep Blue Green for the suggestions of Forget-me-nots.

No. 2—Lines and basket motive are gold. Bands are Grey Green. Flowers any standard pink or rose. Leaves in the different tones of green and violet.

No. 3—Forget-me-not motive in Gold outlined with Black. Centers with Italian Pink enamel. Band is Turquoise Blue. Background of the realistic spray is, Yellow, Yellow Brown, Deep Blue Green and Violet. Leaves Yellow Green and Brown Green.



BOWL IN ELDERBERRIES—MRS. F. C. McGAUGHY

(Treatment page 16)





FLOWER DRAWING, BUTTER AND EGGS—MARION L. FOSDICK

**H**ALF motif No. I and II. Oil light part of leaves and dust with equal parts Florentine Green and Bright Green. Oil light part of flowers and dust with Yellow for Dusting. All dark tones are Gold.

Motif No. III. Oil leaves and stems and dust with Water Green No. 2 and the light space in stems with Bright Green. Dark tone in flower is dusted with Deep Ivory and the light tone with Yellow for Dusting.

Nos. IV, V. All dark tones are Gold. Paint a thin wash

of Yellow Lustre over the flowers for the second fire and re-touch Gold. Paint light green lustre in light places in leaves of No. V.

No. VI. Oil leaves and dust with Water Lily Green and a little Dark Grey. Stems are dusted with Mode. The dark part of flowers is dusted with Coffee Brown and the light part with Yellow for Dusting.

No. VII. Semi-Conventional border—all dark tones,

(Continued on page 16)

Flower drawing



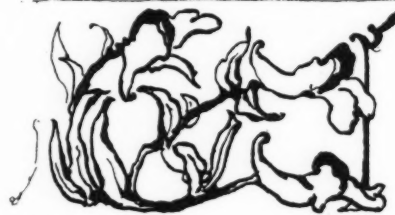
Butter and Eggs.  
light yellow  
gray-green leaves.



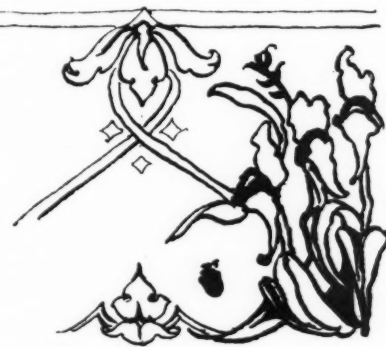
Half motif



Half motif



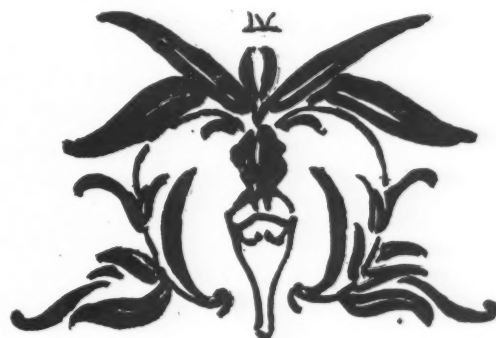
Half motif



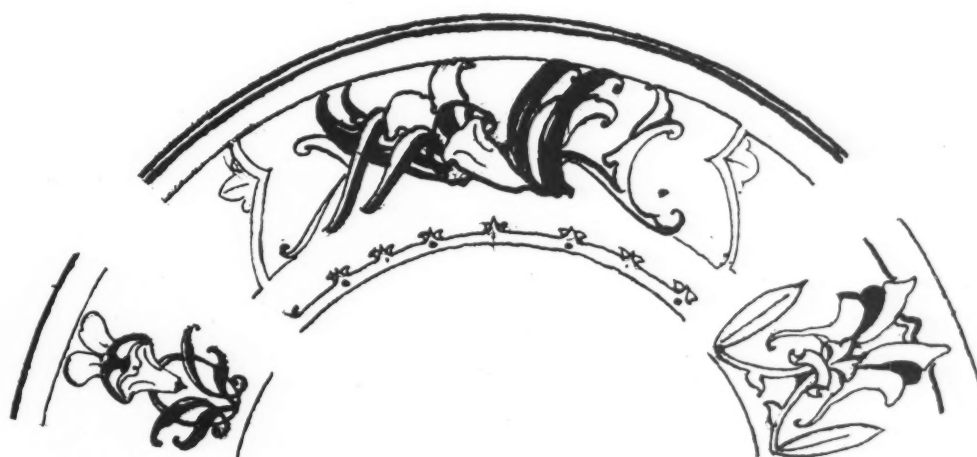
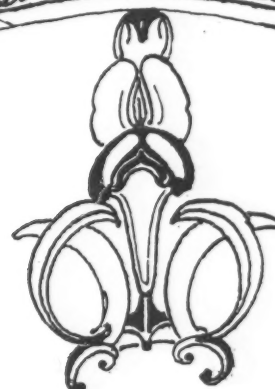
FLOWER DRAWING, BUTTER AND EGGS—MARION L. FOSDICK



VI Half motif



Conventional.



FLOWER DRAWING, BUTTER AND EGGS—MARION L. FOSDICK

(Continued from page 13)

bands and stems are Gold. Leaves are painted with Apple Green and a little Yellow Green. Flowers are Albert Yellow and a little Yellow Brown. The diamond shaped figures are Yellow Brown and Yellow Red and also touches of it in the small light space in flowers.

No. VIII. Oil the flowers and dust with 2 parts Cameo and 1 part Peach Blossom. All dark tones are Green Gold. The light bands are a grey, painted with Dark Grey.

No. IX. Outline and dark tones are Gold. Leaves are oiled and dusted with Bright Green and the flowers with Grey Blue. The large space in the design in the border is Bright Green. The wide plain border may be painted with Dark Grey and a little of the Grey Blue.

No. X. Large motif and Border No. 1—Outline with Dark Grey and a little Black. Paint leaves and stems with Apple Green, a little Yellow Green and Dark Grey. Light part of flowers with Albert Yellow and the dark tone with Yellow Brown. The bands with Yellow Brown and Dark Brown.

Border No. 11 and III. All dark parts of design are Gold. Leaves are painted with Apple Green and Yellow Green and flowers with Albert Yellow and a little Yellow Brown. The wide bands are Albert Yellow and a little Dark Grey.

#### BIRDS AND YELLOW DAISIES (Pages 10, 11)

*Adeline More*

**O**IL the vase with Dusting Medium. Pad the oil until it is quite dry. The pad must be free of oil after padding. Allow vase to stand one-half hour then dust with Glaze for Green, then fire.

Second Fire—Paint birds with Yellow for Painting on breasts, heads Yellow Brown and Blood Red; backs Yellow Brown and Dark Green, with Black in darkest places in the wings and tails. The feet are Yellow Brown and Brown Green. Stems are Mauve and Brown Green. The flowers are Albert Yellow, Yellow Brown, Yellow Red. Auburn Brown in the centers of flowers. The leaves are Brown Green.

Third Fire—Use same colors used in the second fire, wash some Violet touches around the flowers. Use Mauve, Yellow Brown and touches of Brown Green.

#### BOWL IN ELDERBERRIES (Page 12)

*Mrs. F. C. McGaughey*

**P**AIN'T wide bands and bands forming panels in Deep Ivory. Lines are Gold. Leaves, Lemon Yellow, Yellow Green, Olive and Brown Green. and Yellow Brown in shadowy ones. Berries in Banding Blue, Violet Ruby and Black. Retouch with same colors. A cooler treatment would be to use Copenhagen Grey bands, White Gold lines and shadow leaves in greys.

#### COCKATOO VASE (Supplement)

*Katherine Lindsey Perkins*

**D**RAW in birds and background figures with Copenhagen Blue and fire. For second firing, tint whole vase with special oil and dust in Pearl Grey 3 parts, Pink 1 part for center. Shading Green and Violet at bottom, blending into Grey Green. Shading Green and Banding Blue and Grey for Flesh at very top. Wipe out background figures and go over with Violet, Grey Green, Copenhagen Blue and Shading Green, mixing the colors in the different leaves to make a harmonious

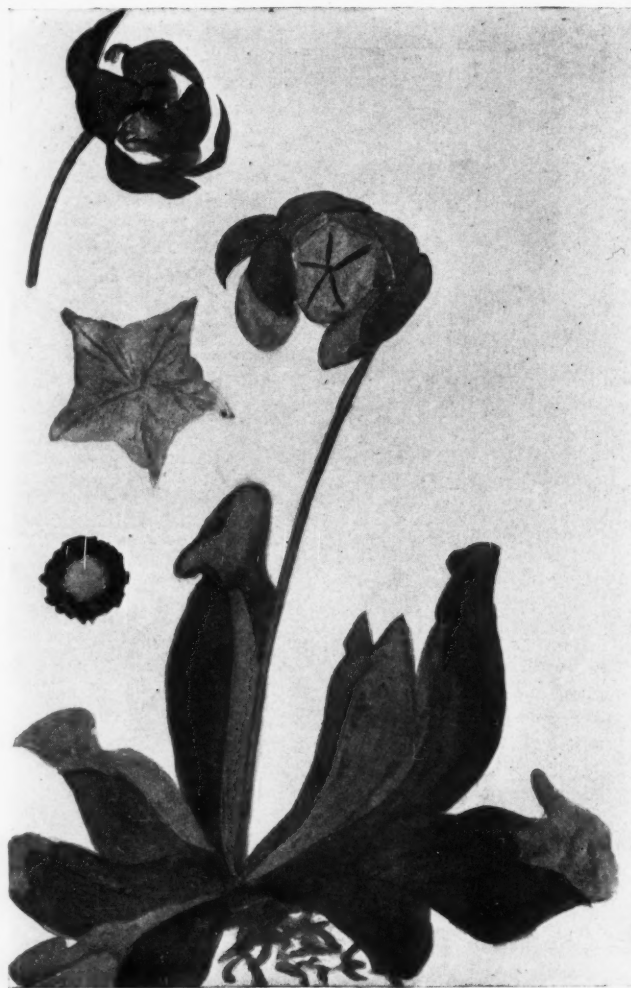
whole. Flowers shade toward a yellow at the ends. The study having been photographed from a colored study, the darkest spots were yellow in the original. The birds are Albert Yellow and Yellow Brown on the necks and breasts and dark spots in tails. Yellow Green on heads in half tone, and the greyish tones are shaded from light blueish violet into Banding Blue, Violet and Copenhagen Blue. Bills greyish green and blue.

Last Fire—Strengthen all colors bringing into prominence the principal parts. The yellow of breasts is toned down with Yellow Brown and Grey on the tails. Violet and Brown touches in the branches.

#### FLOWER GARDEN BOWL (Supplement)

*Dorothea Warren O'Hara*

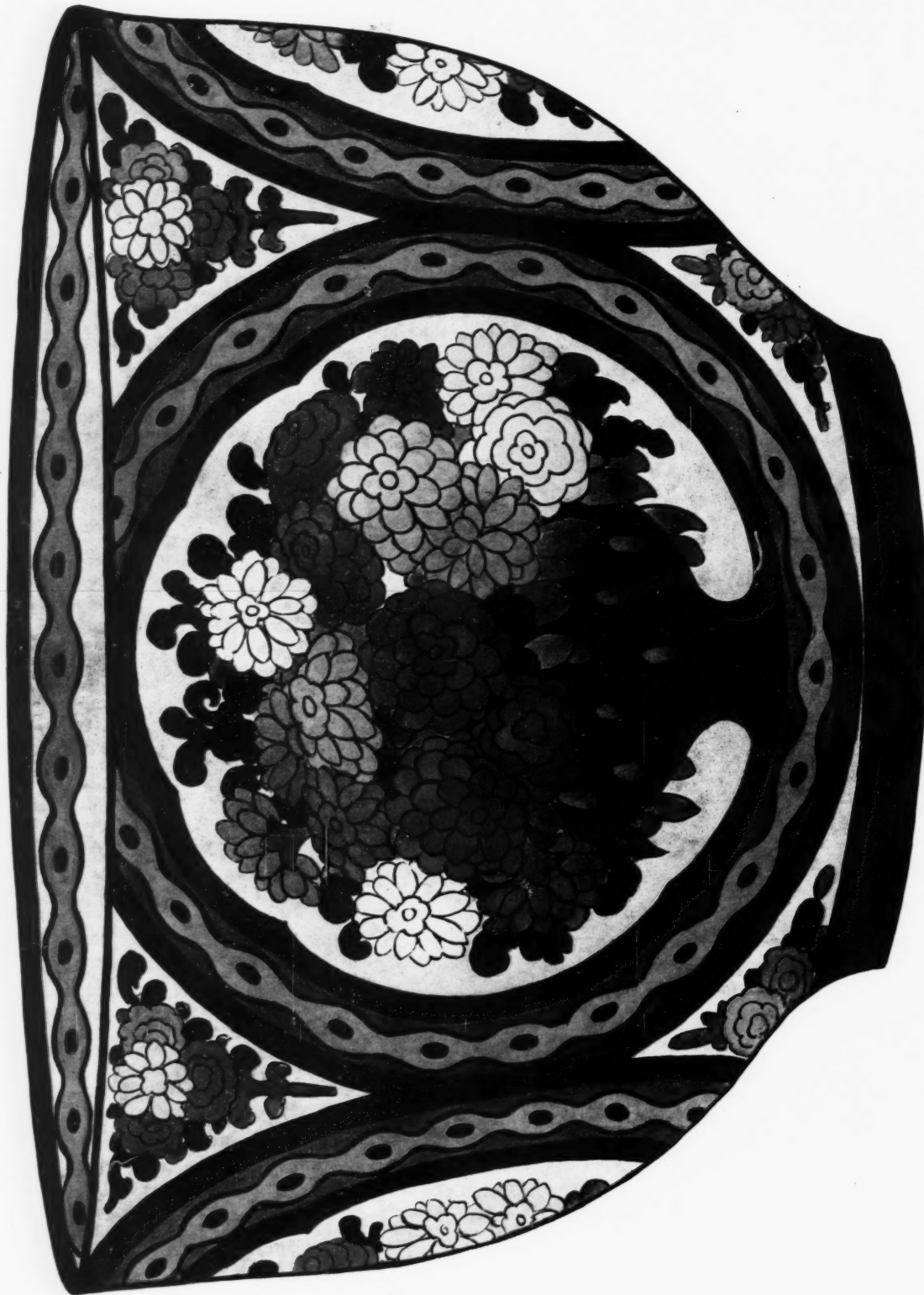
**O**UTLINE with Outlining Black. Enamels used are Warren O'Hara Color Co.'s *soft* Enamels. The very dark blue is Old Chinese Blue Enamel. The green is Green No. 2 Enamel. The orange red is Rhodian Red Enamel. The dark yellow is Old Yellow Enamel. The light yellow is Light Yellow Enamel. The white is Wareno White Enamel. The pink flowers are Old Chinese Pink Enamel. The two light red flowers are, equal parts of Lakey Red Enamel and Old Chinese Pink Enamel mixed together. Use Warren's Enamel Medium sparingly. Just enough to barely gather the enamel together, then thin with pure fresh turpentine, and grind on ground glass slab until creamy, so the enamel floats on easily from point of brush.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON







FLOWER GARDEN BOWL—DOROTHEA WARREN O'HARA

See Naturalistic Section, page 16, for treatment

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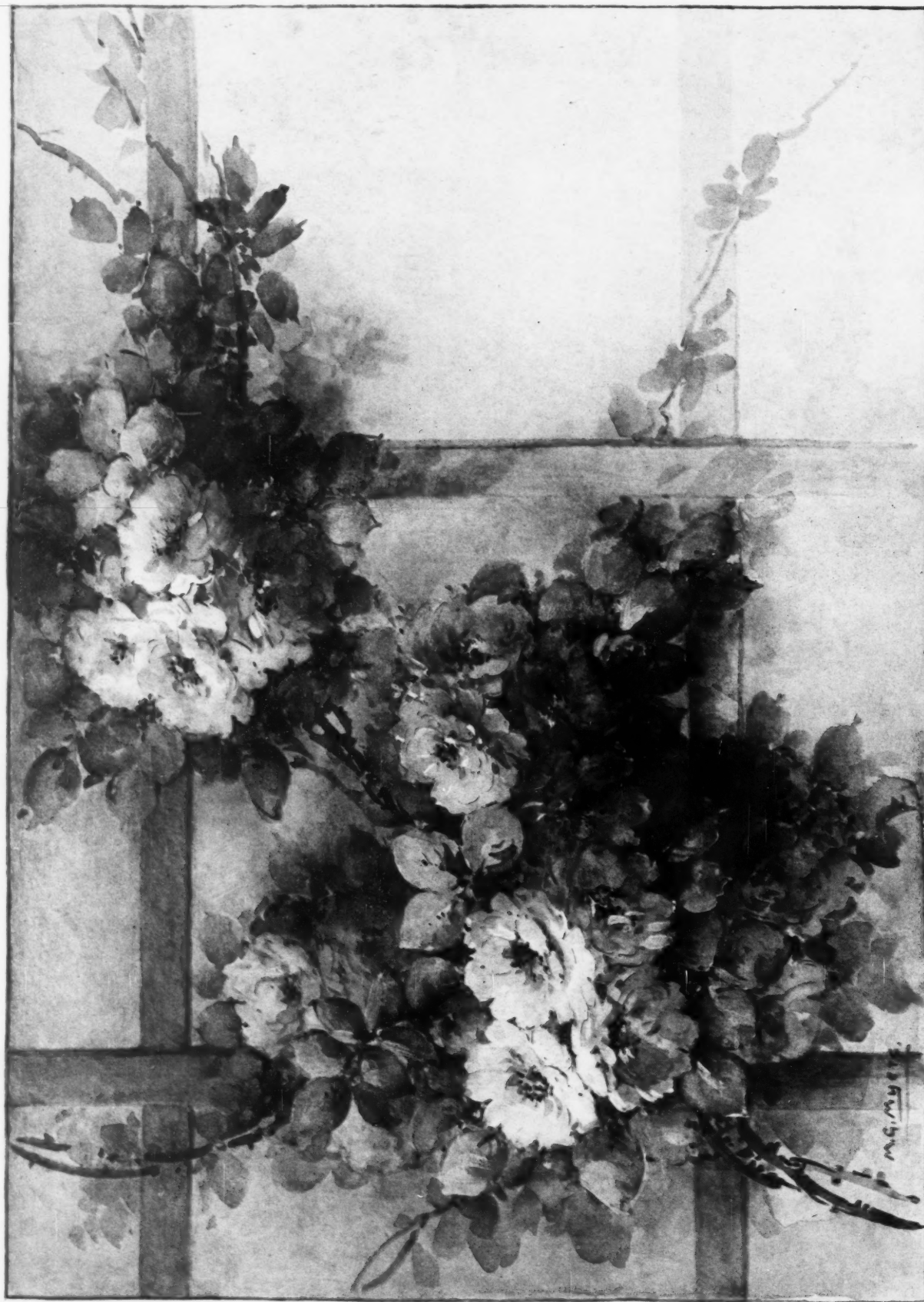
COCKATOO VASE—KATHERINE LINDSEY PERKINS

See Naturalistic Section, page 16, for treatment

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DOROTHY PERKINS ROSE—M. G. MYERS  
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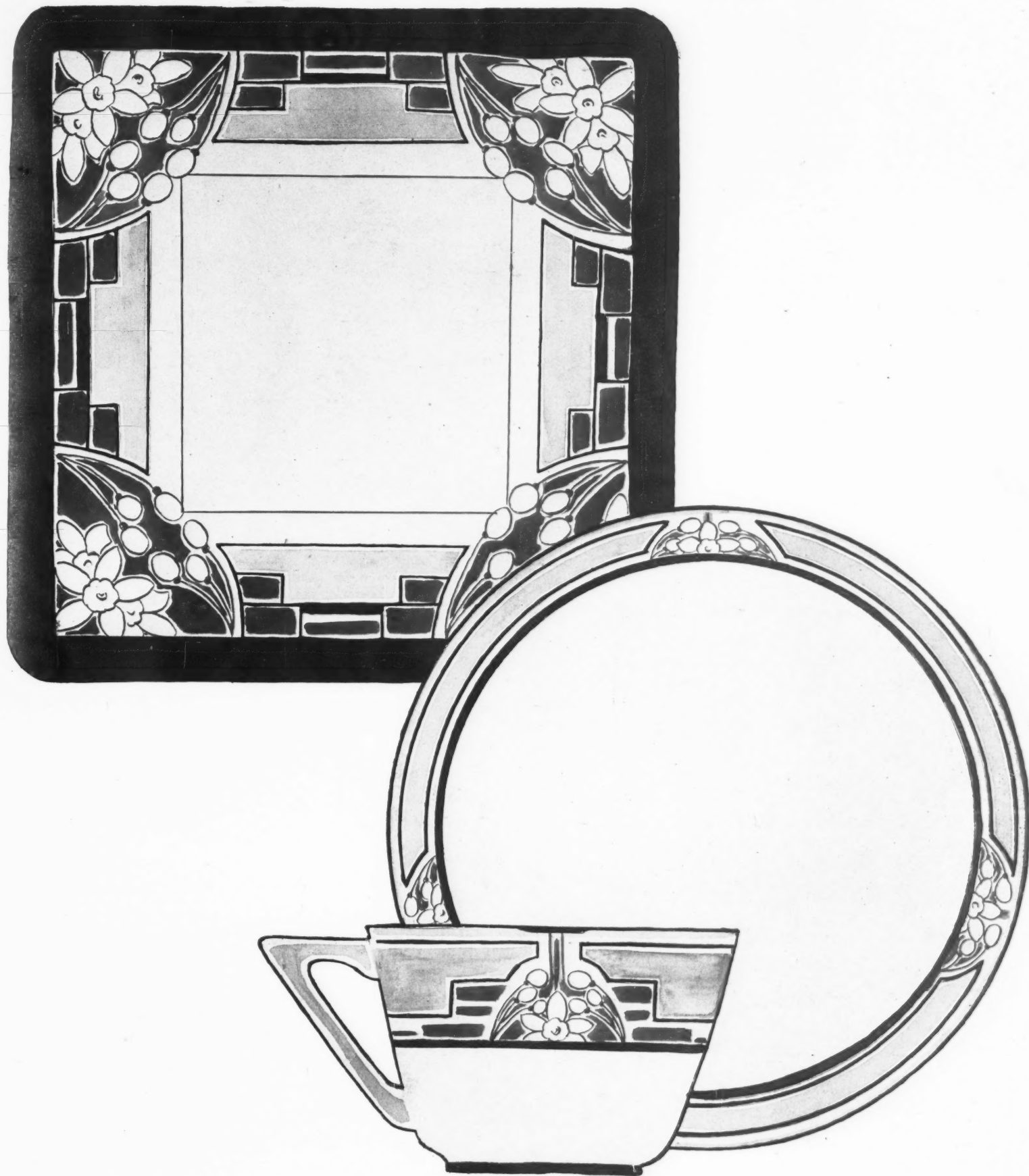








KERAMIC STUDIO



TILE, CUP AND SAUCER—W. K. TITZE

See Naturalistic Section, page 24, for treatment





# NATURALISTIC SECTION OF KERAMIC STUDIO

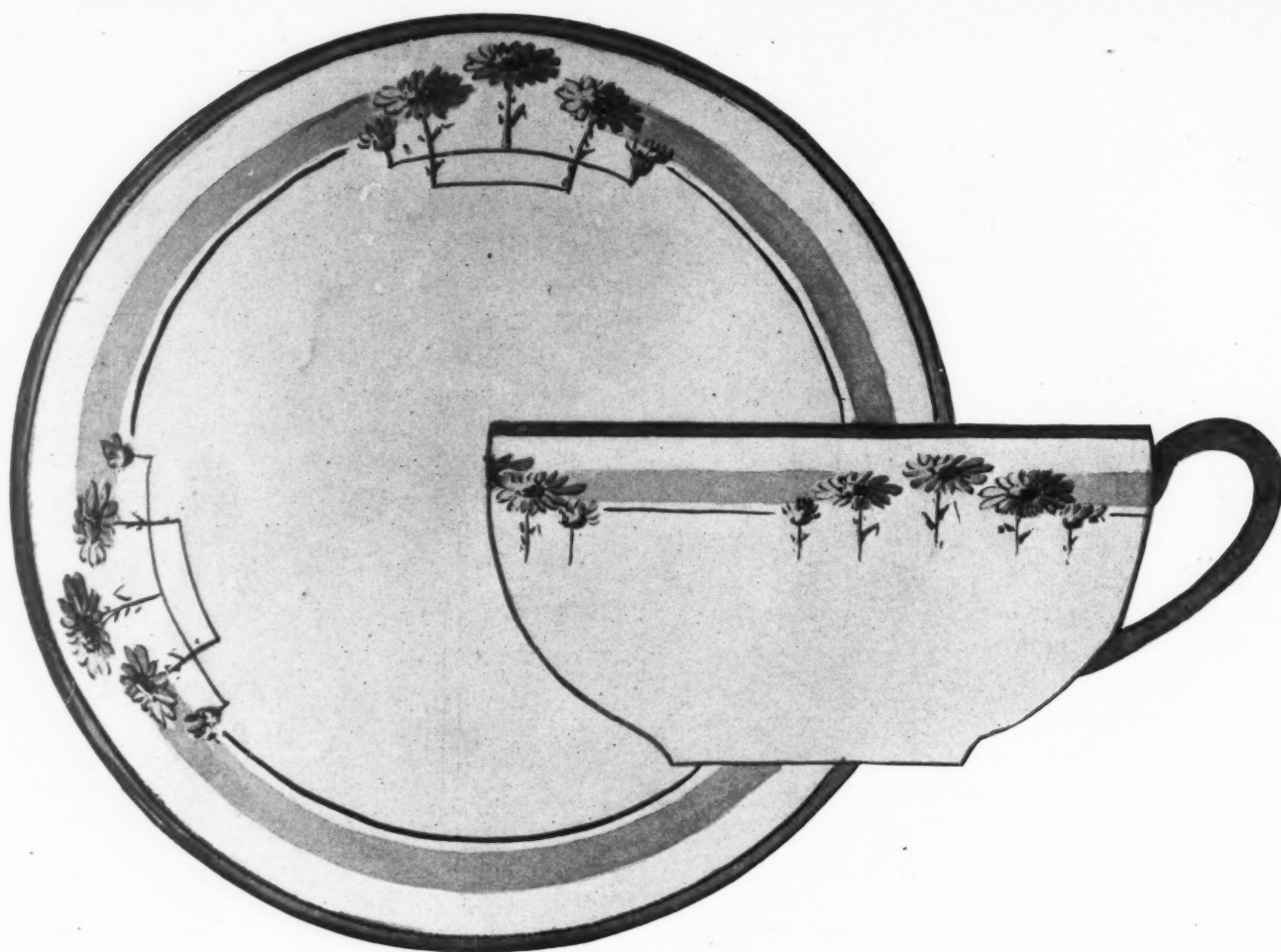
SYRACUSE, NEW YORK, JULY 1916



SHELL PLATE—ADELINE MORE

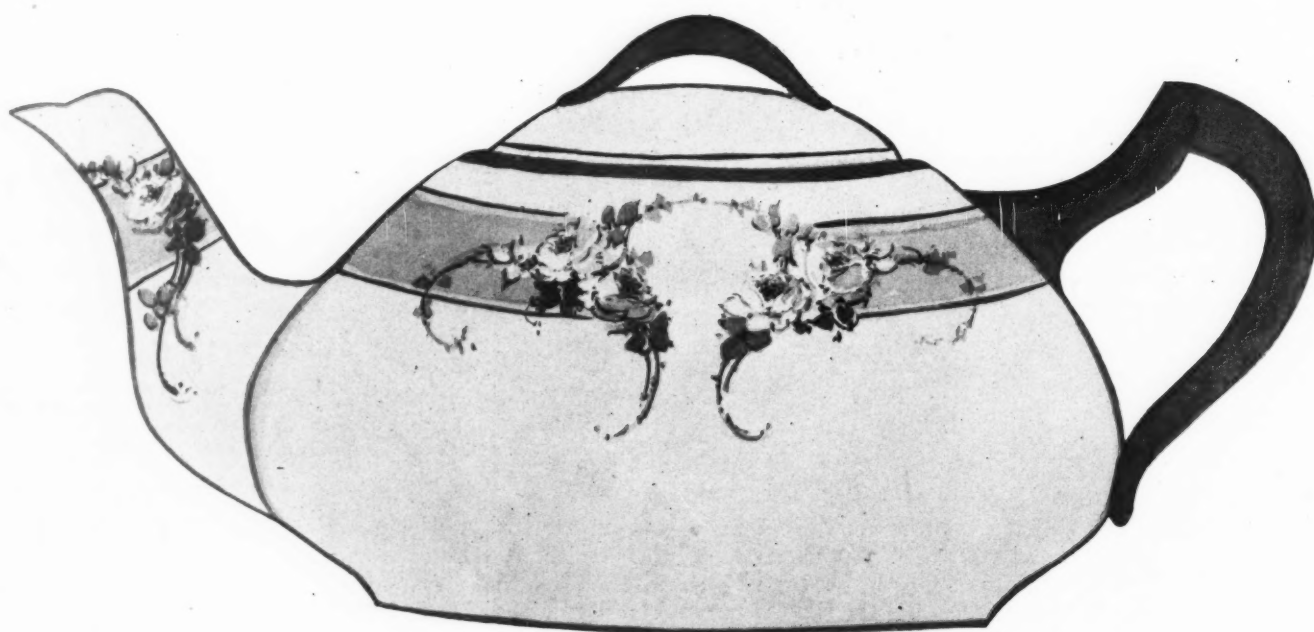
**P**AIN'T the large shell with a thin wash of Rose and a very little Yellow Brown and add a little Violet for shading. The inside of the large flat shell is Deep Blue Green with a little Banding Blue and Violet for Shading; the shadow from the shell in front of it is Blood Red, the dark edge is Violet, a little Blood Red and a little Dark Grey. The two small shells are Lemon Yellow with a little Violet and Brown Green for shading. The remaining shell is Violet, a little Blood Red

and Yellow, Brown and the dark center is Violet and a little Banding Blue. Dark background around shells is Copenhagen Blue, Violet and Blood Red. Water lines are Deep Blue Green and Turquoise or Sea Green. The sea weed is Albert Yellow and a little Apple Green. The light tint is Albert Yellow shaded into Blood Red and Violet, all should be applied very light.



CUP AND SAUCER, ASTERS—MRS. F. C. McGAUGHY

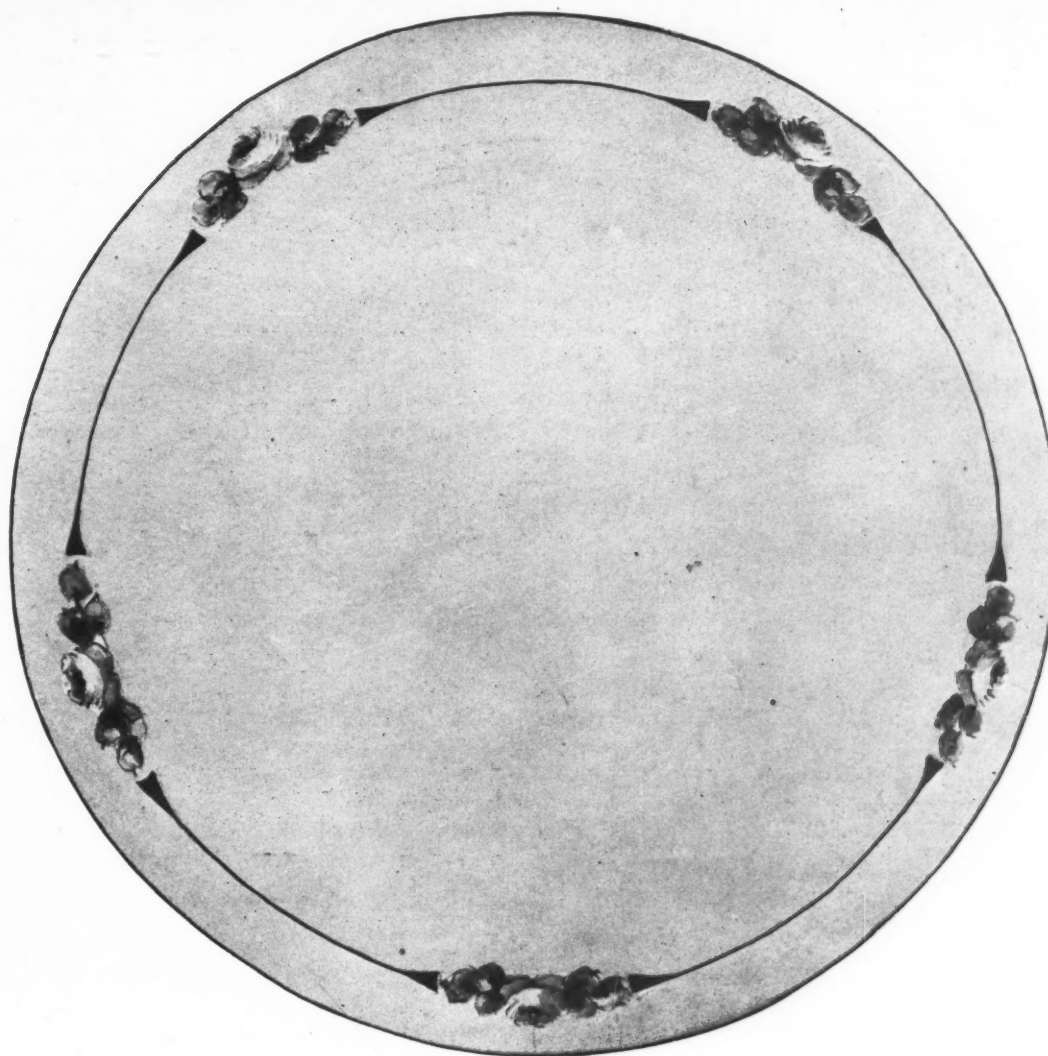
Bands Lavender Glaze. Asters Banding Blue and Violet, Centers Yellow, Yellow Brown. Background Ivory and lines Gold.



TEA POT, ROSE DESIGN—MRS. F. C. McGAUGHY

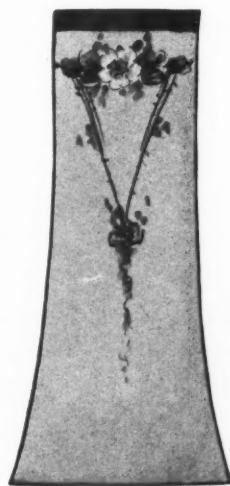
(Treatment page 23)



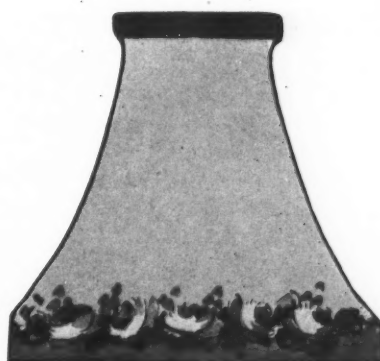


SMALL PLATE, ROSE BORDER—DORRIS DAWN MILLS

Design between flowers Gold. Use Rose for roses, Albert Yellow, Apple Green, Brown Green and Shading Green for leaves. Tint very light cream.

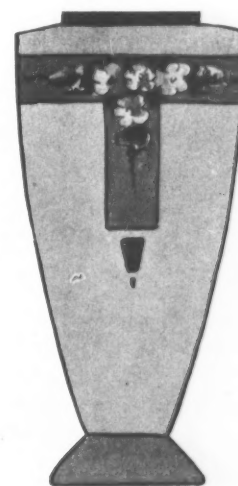


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SALTS AND PEPPERS—DORRIS DAWN MILLS



3

(Treatment page 23)

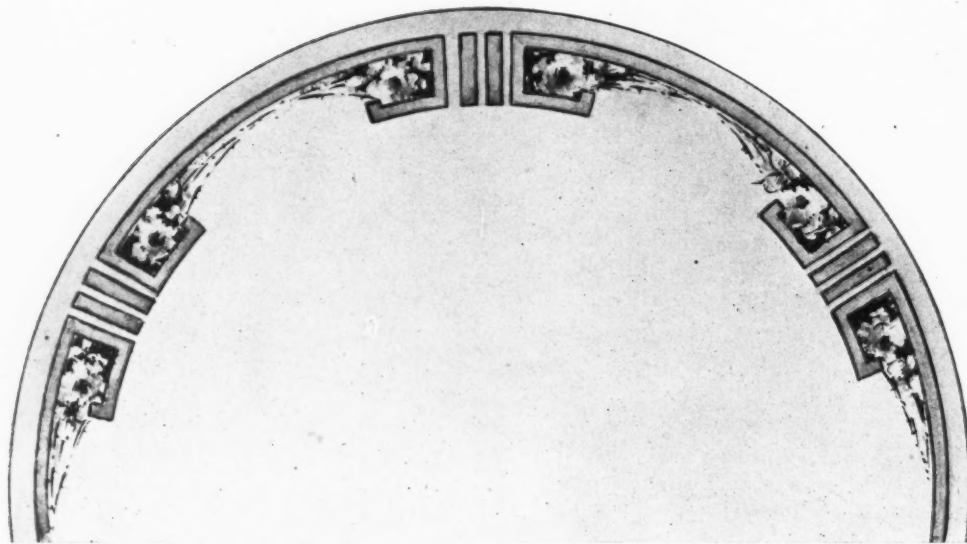
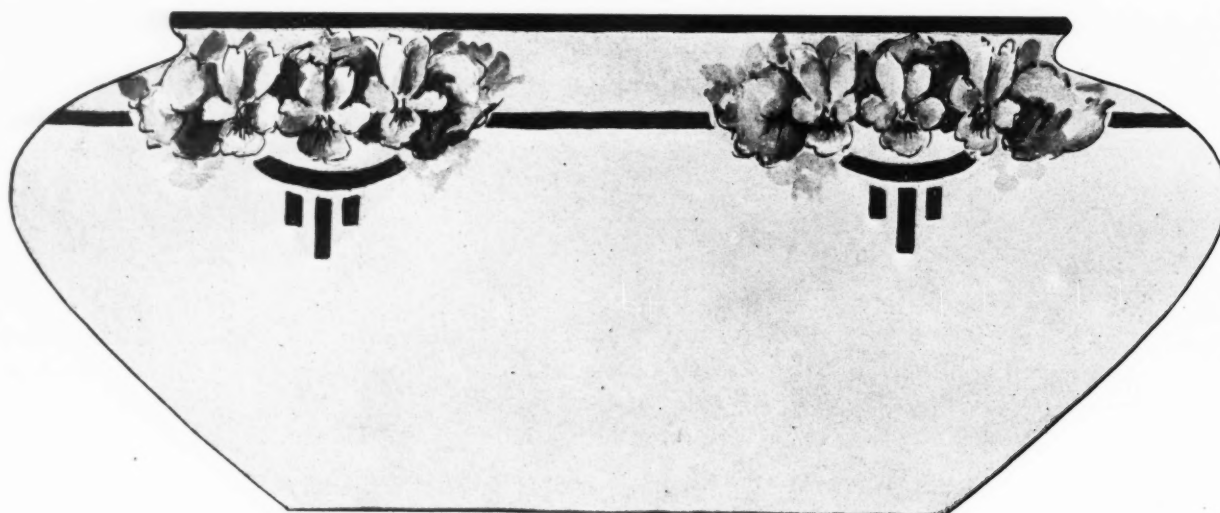


PLATE IN YELLOW ROSES—IDA NOWELS COCHRAN

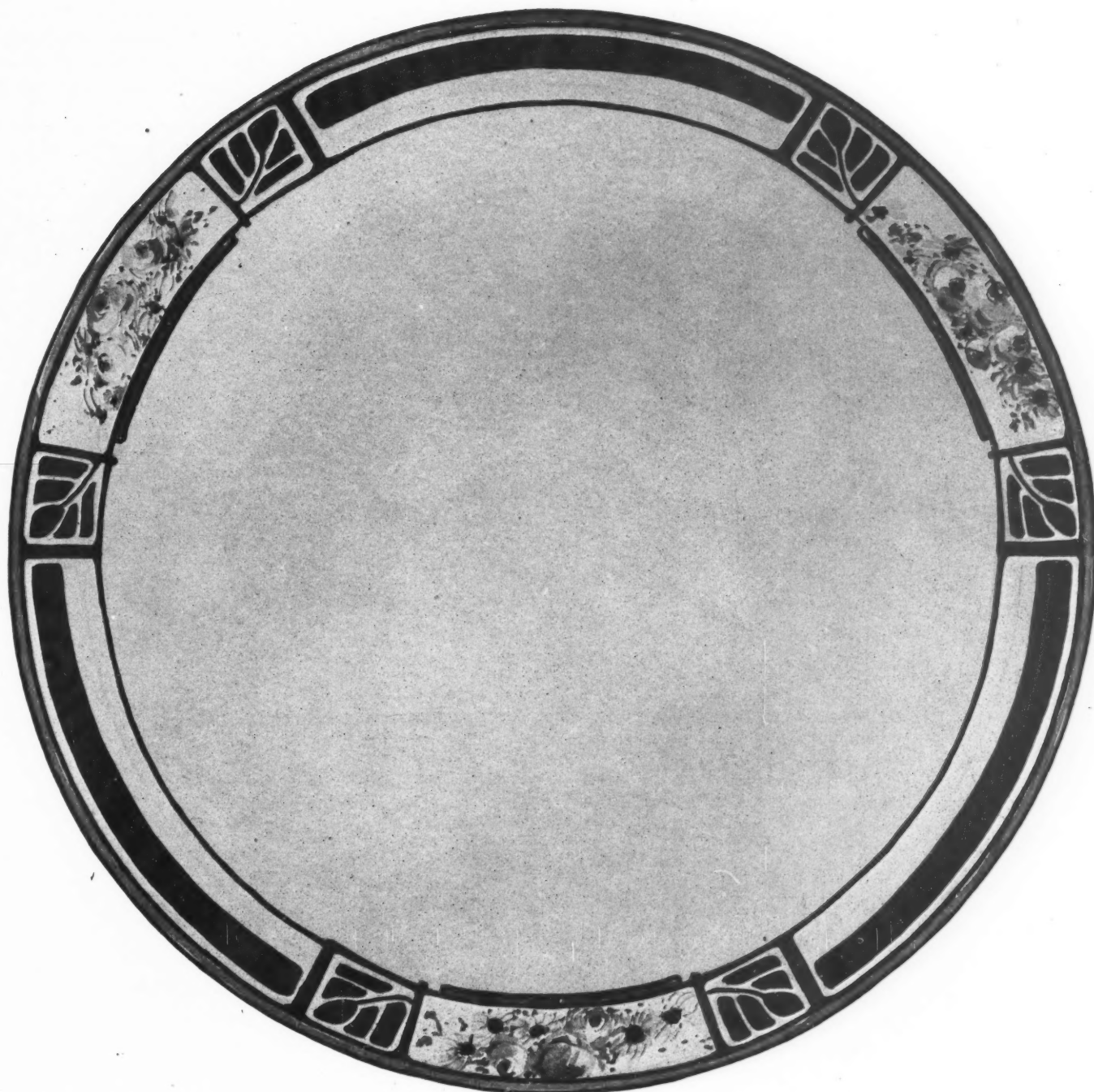
**R** OSES painted delicately in Lemon Yellow, Yellow Brown and just a touch of Yellow Red in centers. Shadows on roses Brown Green. Leaves in Yellow, Yellow Brown, Brown Green, Auburn Brown and Yellow Green. Stems, Auburn Brown and Yellow Red. Shadows under roses and leaves, Brown Green. Conventional design outlined in Gold and painted in Yellow Brown Lustre. Background at edge, Yellow Brown very pale. Center of plate very pale cream color.



BOWL VIOLETS—DORRIS DAWN MILLS

Black bands Gold; light band at top Apple Green. Tint at bottom, light Albert Yellow. For flowers use Violet No. 2 and Deep Blue Green. Leaves Albert Yellow and Apple Green in the light part and Brown Green and Shading Green for the darks. Shadows Apple Green and Violet.





PLATE—KATHRYN E. CHERRY

**P**AIN'T roses with very thin wash of Rose leaving the high lights almost white, shade with the same color using it a little heavier. The light daisies are Deep Blue Green and a little Violet; the dark roses are Violet and Banding Blue; centers are Albert Yellow and Yellow Brown. Dark bands and

conventional leaves are Green Gold. The grey band near the edge of plate may be painted with Light Green lustre or with Apple Green and Yellow Green paint equal parts.

Second Fire—Strengthen flowers where it is necessary with the same colors as in first fire. Retouch Gold.

## NATURALISTIC SECTION OF KERAMIC STUDIO

## SUMMER SCHOOL NOTES

Mr. Marshal Fry's Summer School will open in July and last during August and September. It will be primarily a school of design in its application to handiwork, interior decoration and landscape painting.

One of the important courses will be overglaze ceramic decoration under Marshal Fry and special instructors. Various interesting wares of plain color, such as Wedgwood, Italian Capri, etc., will be used besides white china.

Table decoration will also be an important feature. An-

other interesting feature will be a class of drawing for children under Miss Ophelia Foley.

Students may select what courses they prefer and specialise in any branch of work. For particulars address Marshal Fry, Southampton, L. I., N. Y.

✕ ✕

Mrs. C. C. Filkins of Buffalo, N. Y., has opened a summer school for the month of July at her studio on Main St. where a course of study in acid etching, flown enamels, etc., will be given. Write to her for circulars and particulars.



ROSE PLATE, ADELINE MORE

**R**OSES are painted with a very thin wash of rose and shaded with the same color used a little heavier with a very little Violet added for some of the deeper shadows; light leaves are Apple Green and a little Albert Yellow and a little Brown Green added for the shading and strong touches. Dark leaves

are Shading Green, Copenhagen Blue and Brown Green. Shadow leaves are Dark Grey, Blood Red and Violet; background is a very thin wash of Lemon Yellow blended into Blood Red and Violet No. 2; stems are Brown Green and a little Blood Red.



SALTS AND PEPPERS (Page 19)

*Dorris Dawn Mills*

**N**O. 1. Tint cream. Wild roses are made with Rose. Centers Albert Yellow, Yellow Brown and Brown. Leaves Albert Yellow, Apple Green, Shading Green and Brown Green. Stems and shadows Blood Red and Deep Blue Green. Dark band at top and lap Gold.

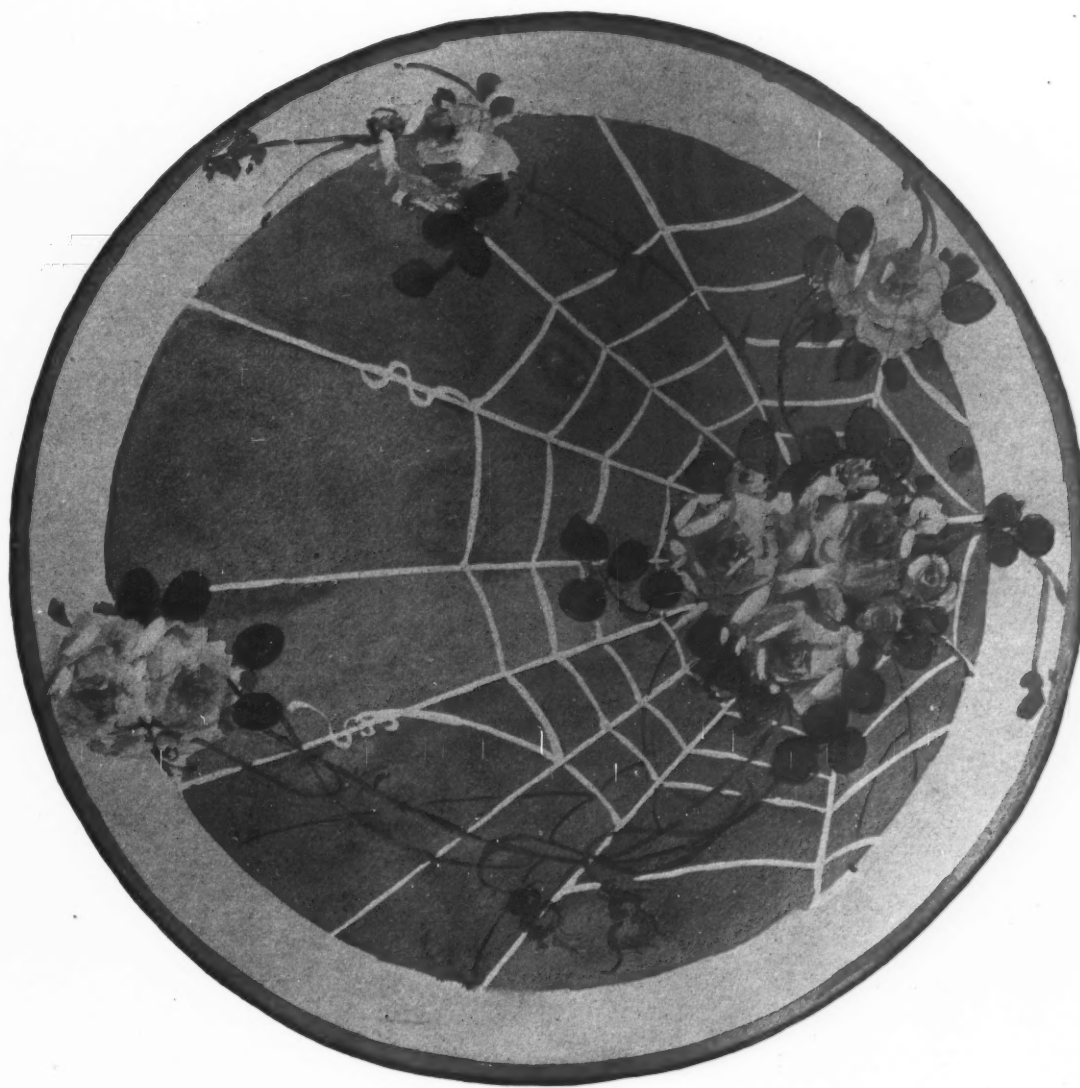
No. 2. Top and band Gold. Tint cream band at bottom Russian Green. Roses made with Rose. Leaves as others.

No. 3. Darks, Gold. Bands Deep Blue Green. Forget-me-nots Deep Blue Green and a little Violet. Leaves same as others. Tint cream.

TEA POT, ROSE DESIGN (Page 18)

*Mrs. F. C. McGaughy*

**O**IL wide band and handles with special tinting oil and pad carefully, dust with a mixture of Pearl Grey 1 part, Ivory Glaze 1 part and Chrome Water Green 1-2 part. This makes a very pretty soft green. Paint roses first time with Rosa, retouch with Peach Blossom and touches of Ruby. Leaves in Yellow, Olive and Shading Green, shadows Copenhagen Green Blue. Lines in white gold. Handles may be same.



BOWL, OR PLATE DESIGN—W. K. TITZE

This design is prepared as the design on No. 2, using Florentine Green as the background. Water Green is a good color if a darker background is desired. Cut out the roses and spider web. Paint in roses with any standard make of Pink or Rose.

## DOROTHY PERKINS ROSE (Supplement)

M. G. Myers

**FIRST Fire**—Use a thin wash of Yellow in light parts of roses and Carnation in warmer tones, or use some reliable Rose and Lemon Yellow for lighter and more Rose or a little Carnation in stronger tones. Violet and Yellow for cool shadows and add Violet to Carnation for warmer shadows. Paint the centers with Albert Yellow, Egg Yellow, Yellow Brown, with a touch of Yellow Green and Brown Green. For the very dark roses in shadow use Ruby with a little Black. Leaves, Albert Yellow, Apple Green, Yellow Green, Brown Green and Dark Green in the darkest values (in the first fire only). A touch of Brown or Carnation may be added to leaves and will give a warm tone. Use Violet and Albert Yellow and a touch of Brown Green for the trellis. The background may be left for second fire if so desired. Warm tones, Albert Yellow, Yellow Brown and Yellow Green. Cool tones, Violet, Violet and Apple Green and a little Copenhagen Blue, if desired.

**Second Fire**—Wash Rose over the lighter roses. Rose and Ruby over the dark ones. Touch up centers. Strengthen greens where necessary, also background. Add crisp little touches in both roses and leaves.

**Third Fire**—Draw background and roses together in light side by thin wash of Pearl Grey and Violet, on warmer side Ruby, Green or warmer Yellow as needed. Give the roses in shadow a thin wash of Blue.

## WATER COLOR TREATMENT

Wash in light roses with Pink and Rose Madder, with a touch of Lemon Yellow, or Alizarin Crimson and a little Yellow and Vermillion. Use Violet and Yellow in shadows. Lemon Yellow and Indian Yellow with a touch of Green in centers. Stamens, Olive Green Lake, Hooker's Green and Burnt Sienna. Use the same colors for roses of darker value only more intense, with a touch of Cobalt Blue in the shadows and a little Green next to leaves, also some of the rose color in the leaves. Add more Cobalt in shadow roses, with touches of Purple Lake or Hooker's Green added to Alizarin Crimson or Carmine. Wash in light leaves with Lemon Yellow, Emerald Green or Hooker's No. 1. Use Hooker's No. 2 in darker values, warm with Burnt Sienna or suppress with Red used in roses or Violet as needed. Stems, Cobalt, Carmine and Olive Green Lake. Paint the trellis with a wash of violet made of Cobalt and Carmine and Olive Green Lake. Warm background, Gamboge, Indian Yellow and wash of Carmine below shadow roses. Cool tones, Green and Cobalt and Carmine with a touch of Indigo if desired.



JOSEPHINE YOUNG

Exhibition of the Ceramic Society of Greater New York

## NEW ART BOOKS WORTH READING

Anita Gray Chandler

"The Appeal of the Picture," by Frederick C. Tilney, Illustrated. Dutton and Company, publishers. \$2.50. The author has given the fruits of his long experience in art teaching and criticism in this work which will enable one to really *understand* pictures, to get beyond the "I know what I like" stage.

"The History of Sculpture," by Harold North Fowler, Ph.D. Macmillan Company, publishers. \$2.00. Dr. Fowler has dealt in a most readable and instructive manner with the art of sculpture from its source in Egypt and Babylonia to its present state in Europe and America, even going so far as to give a list of the promising young sculptors of to-day who may be expected to be famous to-morrow. Both the ancient and modern methods of making statues has been described. The book is neither so deep as to confuse the casual reader, nor so shallow as to bore the scholarly. It is profusely illustrated with photographs of famous sculptures from all over the world.

"The Midsummer of Italian Art," by Frank Preston Stearns. Illustrated. Badger, publisher. \$2.00. Four of the greatest painters of all times—Michael Angelo, Raphael, Leonardo Da Vinci, and Corregio—are comprehensively discussed and compared. The art student will find this work most valuable.

## TILE, CUP AND SAUCER (Supplement)

Wm. K. Titze

**TREATMENT No. 1**—Oil and dust all dark bands (leaves) and dark space behind flower motive with 1 part Dark Blue for Dusting, 1-2 part Mode and 1 part Glaze for Blue. Light spaces, use Glaze for Blue. All outlines and small bands to be Roman Gold. Flowers and buds are left white or White Gold can be used. Centers of flowers, Goldenrod enamel (Cherry's).

**Treatment No. 2**—If a soft green ground is desired use 2 parts Glaze for Green and 1 part Ivory Glaze. Second tone bands are Glaze for Green. Buds and flowers are White Gold Fire.

**Second working**—Dark spots (leaves) and ground behind flower motive, oil and dust with 1 part Water Blue and 1 part Dark Blue for Dusting. All outlines are Roman Gold, use the unfluxed over painted surface.

## STUDIO NOTE

Miss Peacock's Antique Shop is open at 104 South Street, Freehold, N. J. Miss Peacock has been collecting beautiful old things, both here and abroad, for a number of years, and to these she has added other things modern, but still beautiful.

## ANSWERS TO CORRESPONDENTS

E. R. E. I want to etch some china but have never done any of the work. Please tell me as much as possible about the process.

2. Also can you tell me any preparation I can get to touch up chipped places, the paint that chipped off is Black. If I could get some preparation to put on that would stand firing or better still stand washing and wear I would prefer that.

1. You will find a full treatment for etching in the Answers to Correspondents column for June.

2. There is no preparation to use. The only thing to do is to chip off all that you can and paint it again and fire, though there is danger of more chipping the next time. The color can be painted on and when thoroughly dry a coat of white shellac paint over it and this will wear if not washed too often.







NASTURTIIUMS—M. H. WATKEYS

See Naturalistic Section, page 32, for treatment

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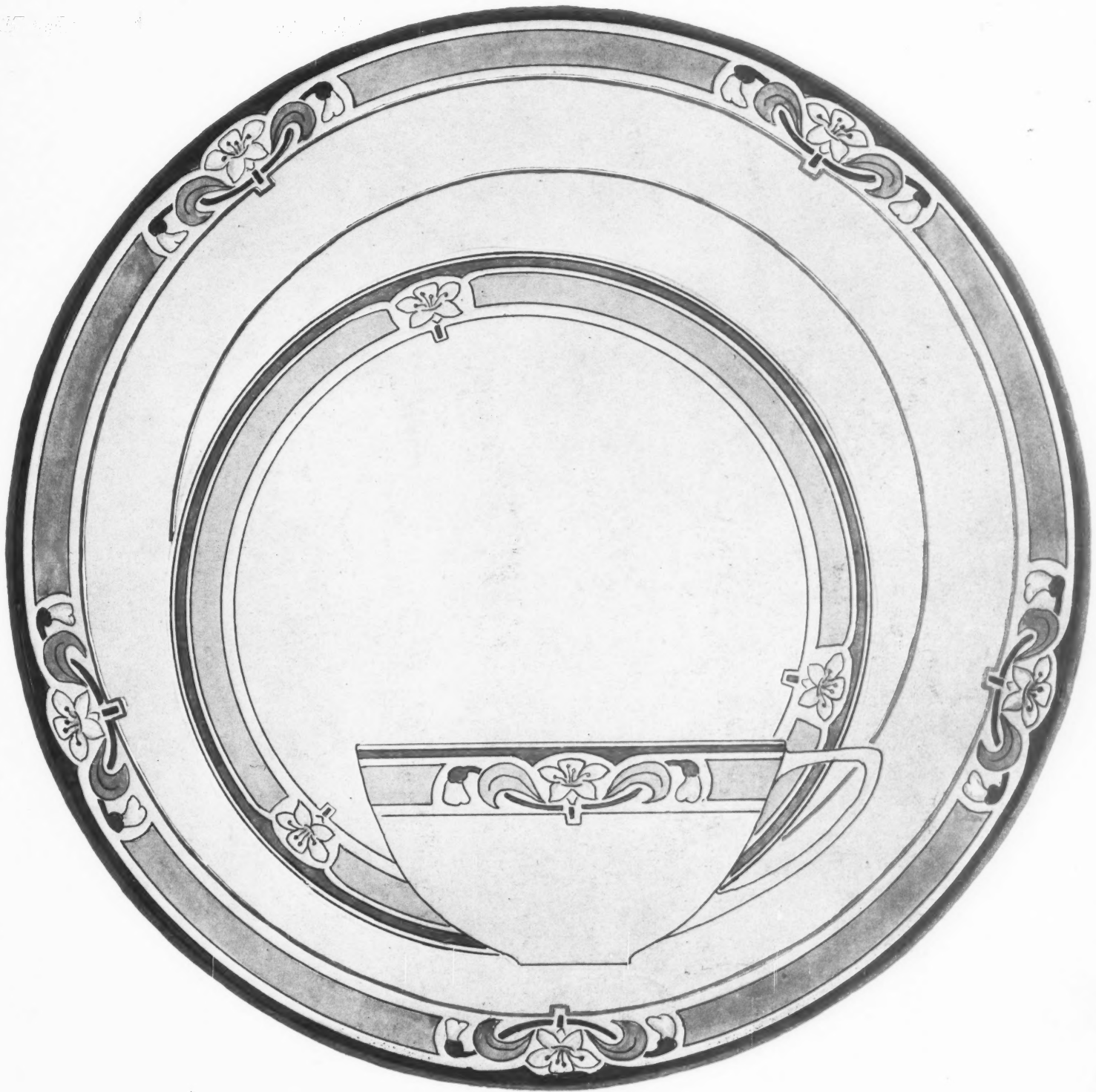








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PLATE, CUP AND SAUCER—MABEL EMRY

See Naturalistic Section, page 32, for treatment

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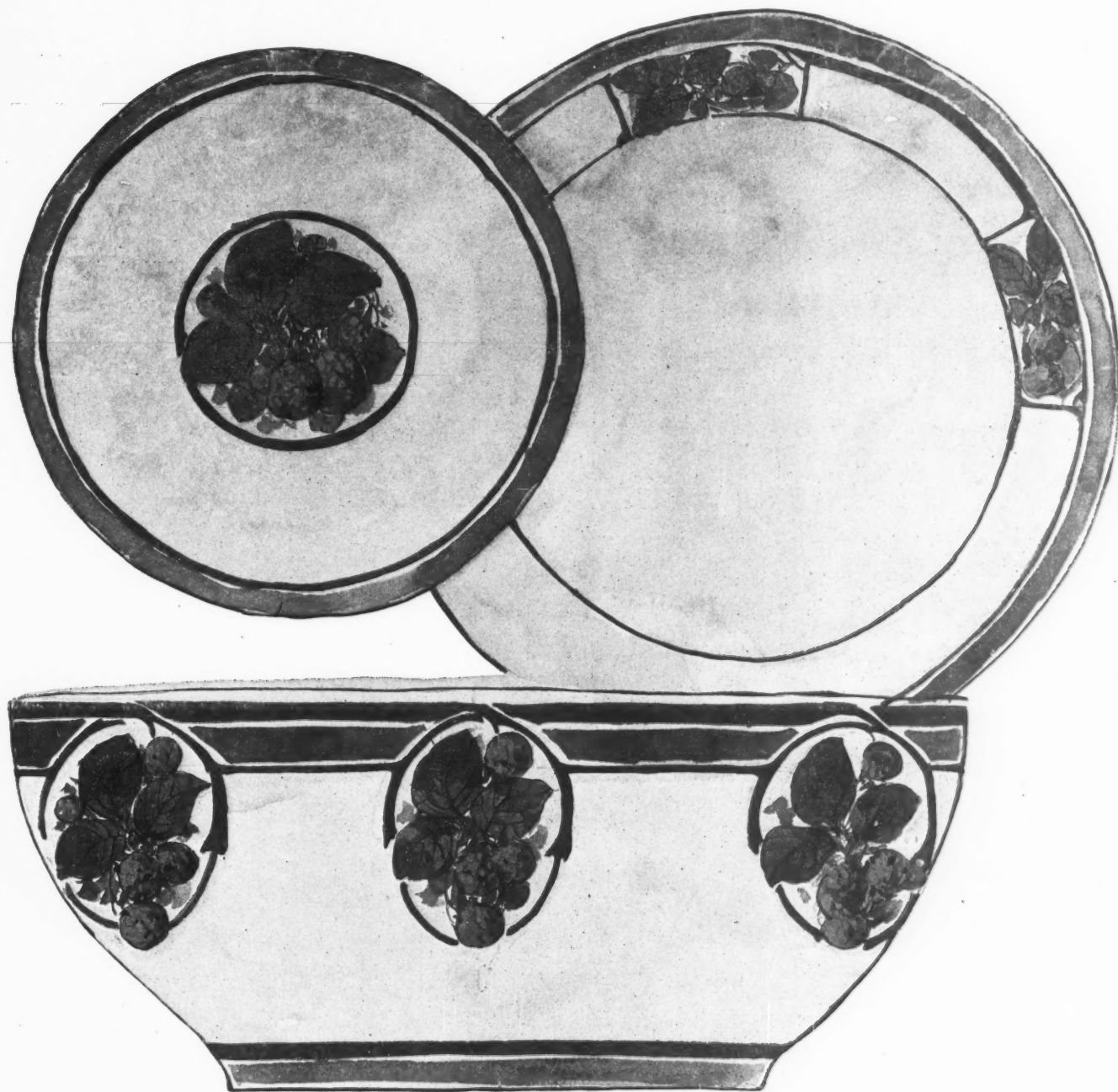
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# NATURALISTIC SECTION OF KERAMIC STUDIO

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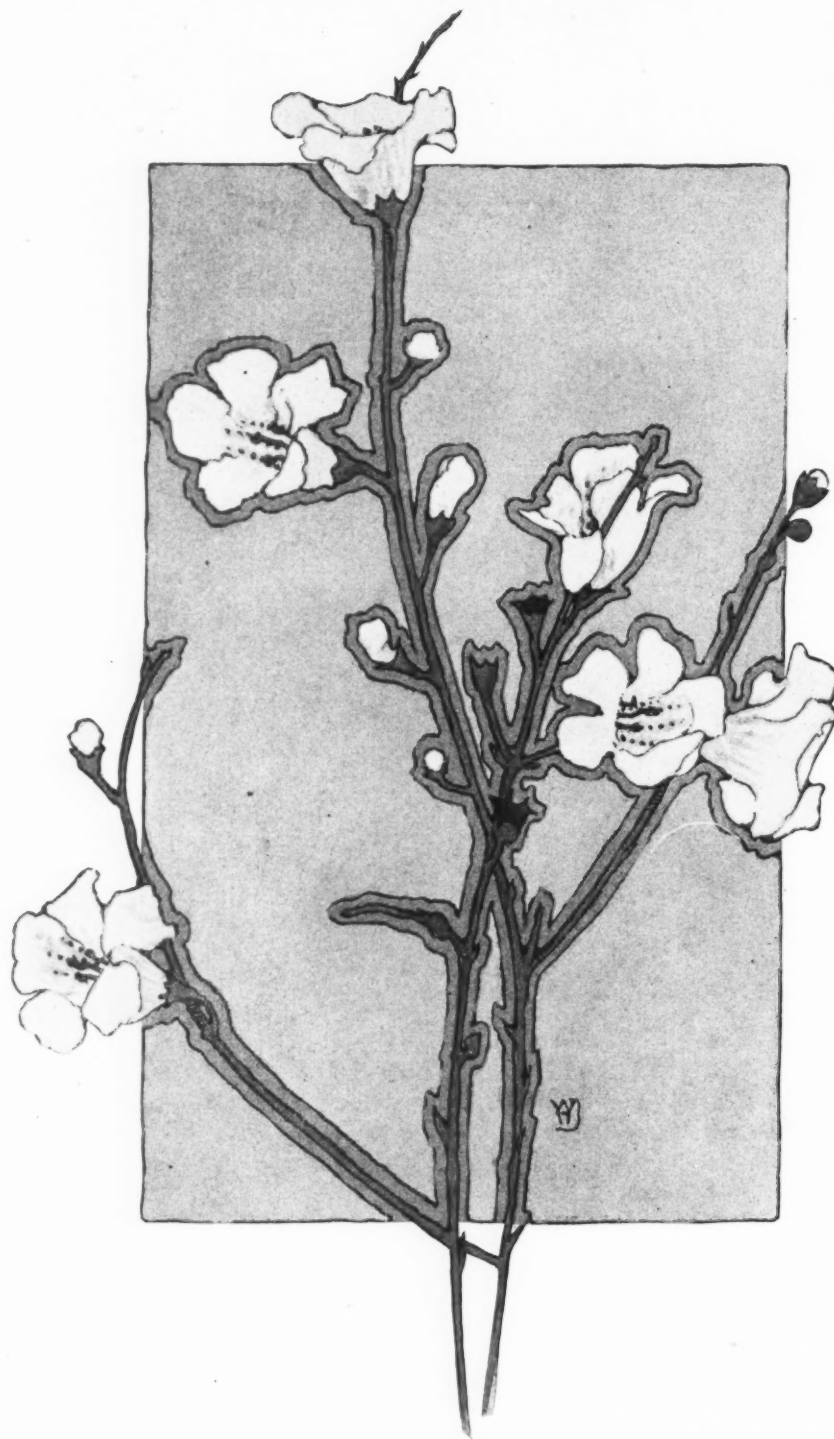


SALAD OR FRUIT SET—KATHRYN E. CHERRY

**D**IVIDE bowl into five sections—trace design in carefully, then paint in leaves with Apple Green, a little Shading and a bit of Violet. The berries are washed in flat with Turquoise Blue and Banding Blue. The caps are Yellow Brown and Blood Red, then put the Green Gold on, then paint the background a wash of Yellow for Painting with a little Dark Grey, then fire.

Second Fire—Paint dark in leaves with Shading Green and a little Dark Grey. Then paint the shadow side of berries Blue. For the shadow around in background use Yellow and Yellow Brown. Go over the gold again.

Third Fire—Oil the bands and dust with (Cherry's) Coffee Brown, then outline design and put final washes where needed.



ALICE W. DONALDSON

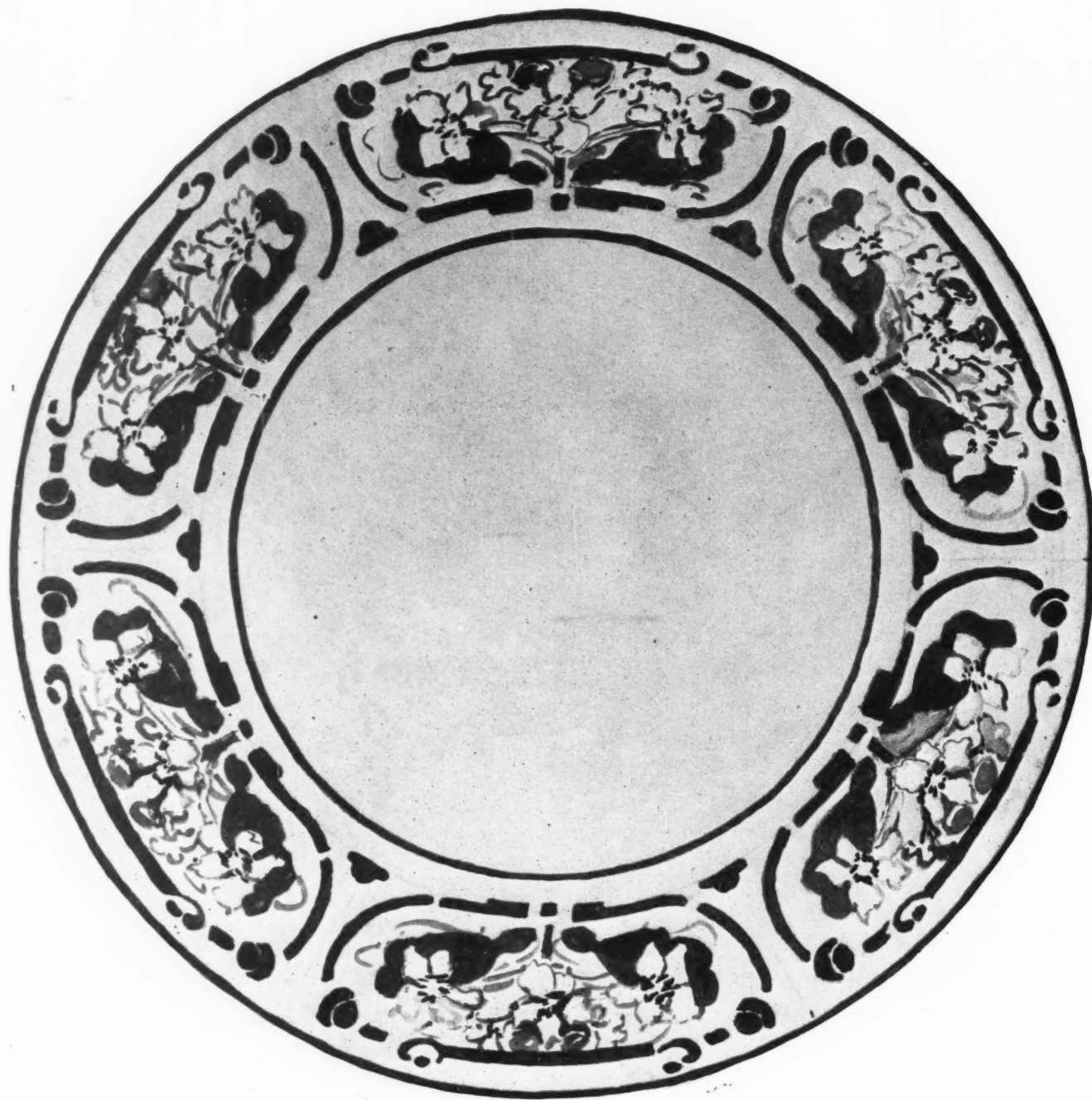




BLUE POPPY VASE—MRS. F. C. McGAUGHY

**P**AIN'T poppy with Banding and Royal Blue, Ruby and Black in darkest touches. Center is Yellow Green and Dark Green; stamens Black. Leaves Yellow, Olive and Dark Greens, finishing all as much as possible in one firing.

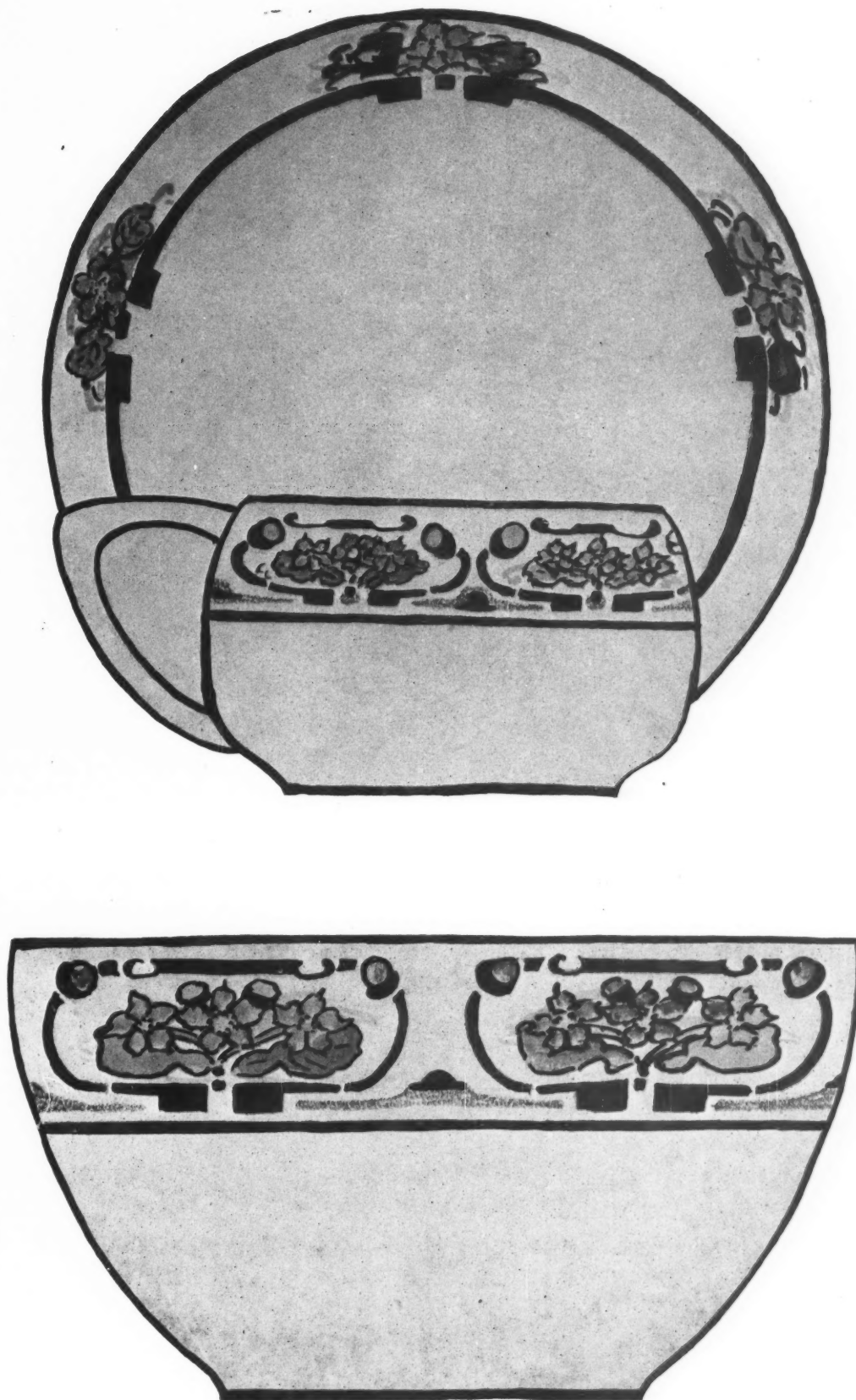
Paint top of vase with Black and Banding Blue using sort of sky effect on white china. Second Firing—Oil vase with special tinting oil, pad carefully. Let stand for an hour or so then dust with Mason's Azure Glaze.



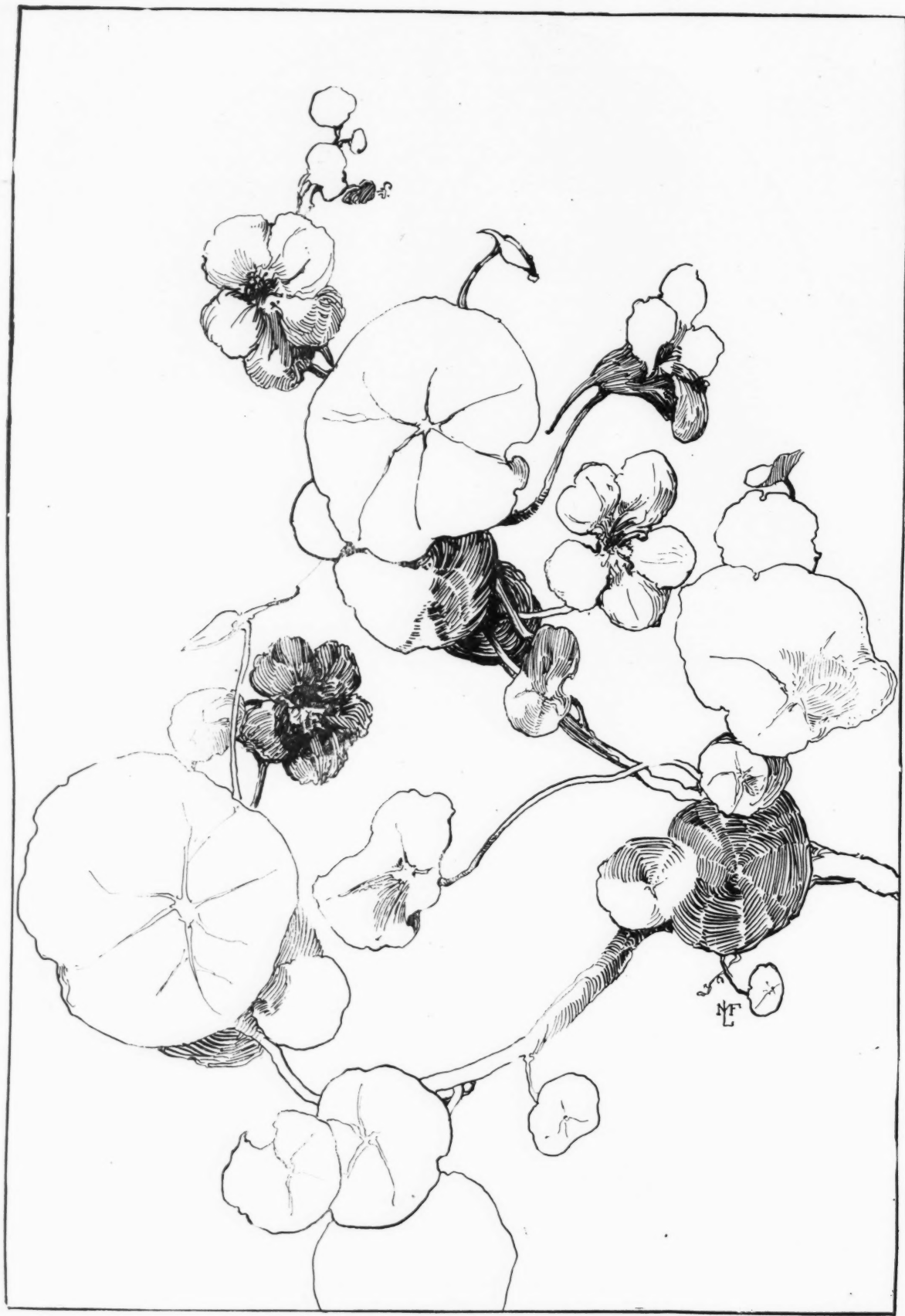
PLATE, ORANGE BLOSSOM—MARIE WITWER

Transfer gold design and paint in flowers with Fry's Violet No. 2 and Lemon Yellow for the white shadowy effects. Stamens Albert Yellow. Leaves Yellow Green, Brown Green, Shading Green. Second Fire—Tint in warm background and retouch leaves and flowers when needed, and go over the gold.





CUP, SAUCER AND BOWL, ORANGE BLOSSOM MOTIF—MARIE WITWER



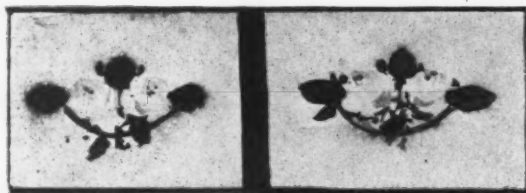
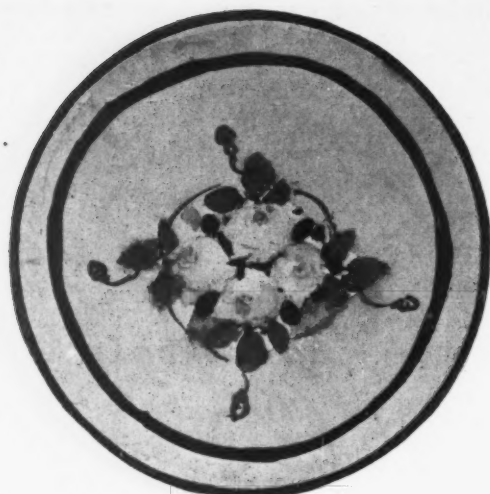
NASTURTIUM—MARION L. FOSDICK





WILD MORNING GLORY—P. H. WATKEYS

(Treatment page 32)



SATSUMA BOX

*Kathryn E. Cherry*

**P**AINT roses with a very thin wash of Rose using it a little heavier for the shading and add a little Blood Red for the center. Light leaves and stems and buds are Yellow Green, a little Shading Green and Dark Grey. Dark leaves are Shading Green, Brown Green and a little Yellow Green. Background is Albert Yellow used very thin and a little heavier back of roses. Bands are Gold. Dark spot in bud is Blood Red and a little Ruby.

PLATE, CUP AND SAUCER (Supplement).

*Mabel Emery.*

**T**HE outline may be omitted, but if it is preferred use Dark Grey and a little Violet, the dark tone may be painted with Violet or Mauve and a little Dark Grey and the light tone is Dark Grey with just a little of the Violet.

If outline is to be omitted, the dark tone is oiled and dusted with Mode; the oil should be applied as thin as possible. The light tone is oiled and dusted with 2 Pearl Grey, 1 Ivory Glaze and just a touch of Violet or Mauve. The flower and bud may be outlined with either the Silver or with Violet and Dark Grey, and the flower shaded with Albert Yellow and a little Violet.

NASTURTIUMS (Supplement).

*M. H. Watkeys.*

**F**OR lightest flowers use Lemon Yellow and a little Brown Green and a little Violet added for the deep shadow tone; markings are Yellow Red and Blood Red. For darker yellow petals use Albert Yellow and Yellow Brown and Violet. For red blossoms use Yellow Brown, Carnation and Yellow Red, with a touch of Ruby for the darkest tone. For the darker and blossom use Blood Red, Carnation and Ruby. Light tone in stems and leaves is Yellow Green and Albert Yellow. For the middle tone use Yellow Green, Shading Green and Brown Green.

For darkest tone, Shading Green, Copenhagen Blue and Brown Green. Background, Dark Grey and a little Albert Yellow.

## WATER COLOR TREATMENT

*Rhoda Holmes Nicholls*

A sheet of Whatman's not pressed paper, or any illustrator's board of good quality, will be the best paper to paint the Nasturtium study on by M. H. Watkeys. Having no background and no large washes the dampened paper is unnecessary, and would rather interfere with the clear-cut outline of the flowers. Although the study is not a truly conventional one, yet it leans that way and is better adapted for decorative purposes than the purely realistic painting.

The first step is to make a good pencil sketch of the whole subject. Seek for proportion and secure the larger lines and masses first; when they are correct there will be little trouble in filling in the smaller ones. Remember also to study the shapes of the white paper between the penciled line of the flowers. Those white vacant masses form part of the decoration as well as the flowers and finding their correct shape will greatly assist the drawing.

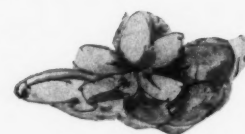
For the color of the deep red nasturtium use Vermilion, Alizarin Crimson and Orange, not necessarily all mixed together, but broken as in the original. A very little French Blue should be used in the deepest spots. The flowers are all painted with the same colors, sometimes more of one and then the other. The delicate flower in the center should have Lemon Yellow as its foundation. The shading is of Black. French Blue will be useful in shadows that have a greenish cast. For the leaves use Hooker's Green No. 2, varied with Yellow Ochre, a little Alizarin Crimson and French Blue. For the stems, more Yellow must be added and when dry use the Green for the shadow. The French Blue will be required in the deepest part.

It will be well to make a foundation color of the same value as the light veins; let it dry before painting the surrounding green. If a full brush of color is used the edges will be sharp. Where the veins are dark they must be added after the delicate line. Outline of the whole subject could be drawn with a pen filled with color. It can also be safely omitted. It is put in to help the decoration.

WILD MORNING GLORY (Page 31)

*P. H. Watkeys*

**O**UTLINE with Dark Grey and Black. Dark leaves are oiled and dusted with 2 Water Lily Green,  $\frac{1}{2}$  part Dark Grey and a little Shading Green. The turned over part of leaves and the calyx of buds are Glaze for Green. Light leaves are Florentine Green. Stems are Mode, dusted on very lightly. Blossoms are equal parts Cameo and Peach Blossom. The marking of blossom is painted with a very thin wash of Lemon Yellow toward the edges with a little Yellow Brown added toward the center and a little Apple Green for shading next to the center. Background is oiled and dusted with 3 parts Pearl Grey, 1 Ivory Glaze and 1 Yellow for Dusting.

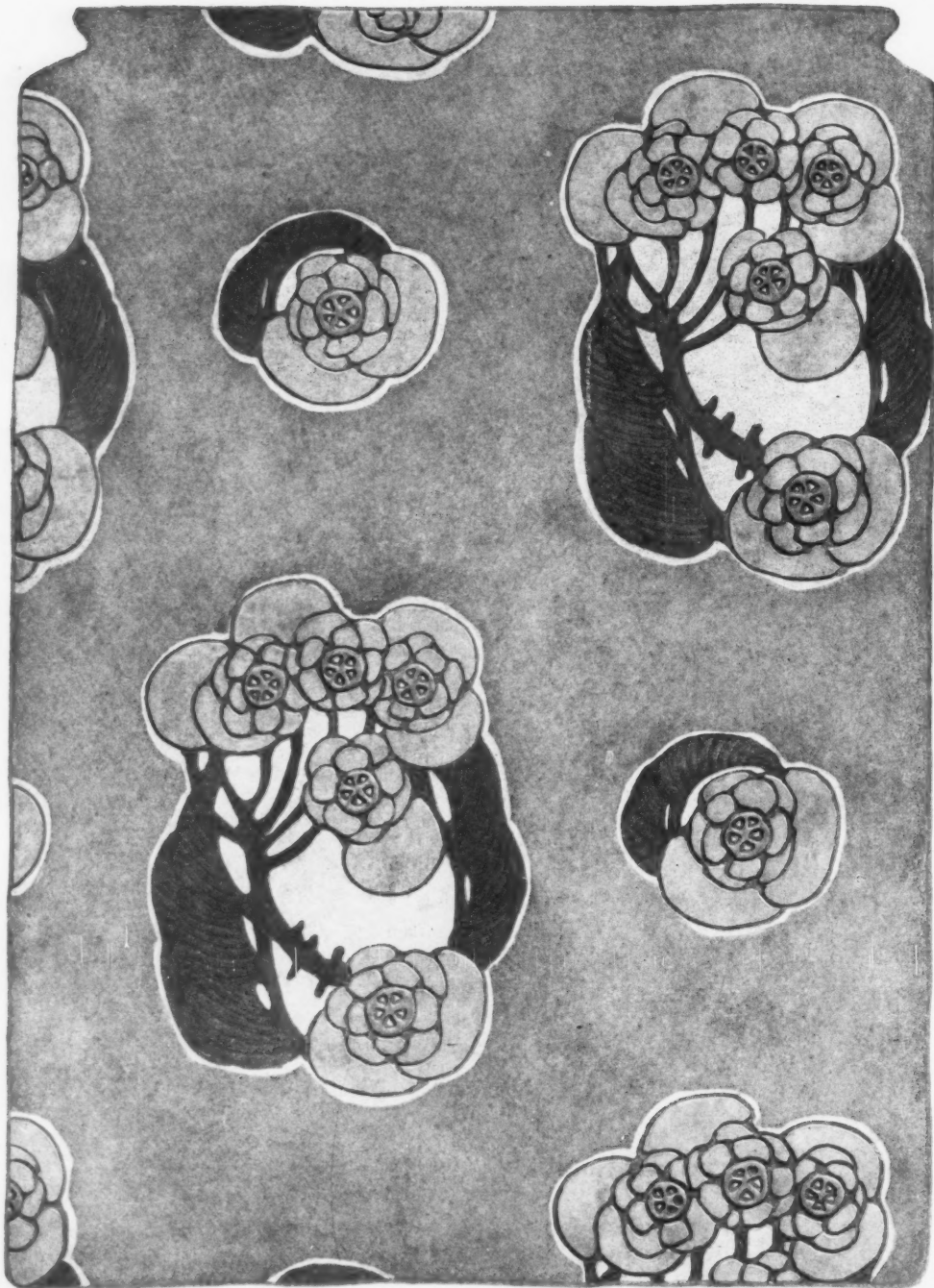








KERAMIC STUDIO



VASE—MARY F. OVERBECK

See Naturalistic Section, page 40, for treatment

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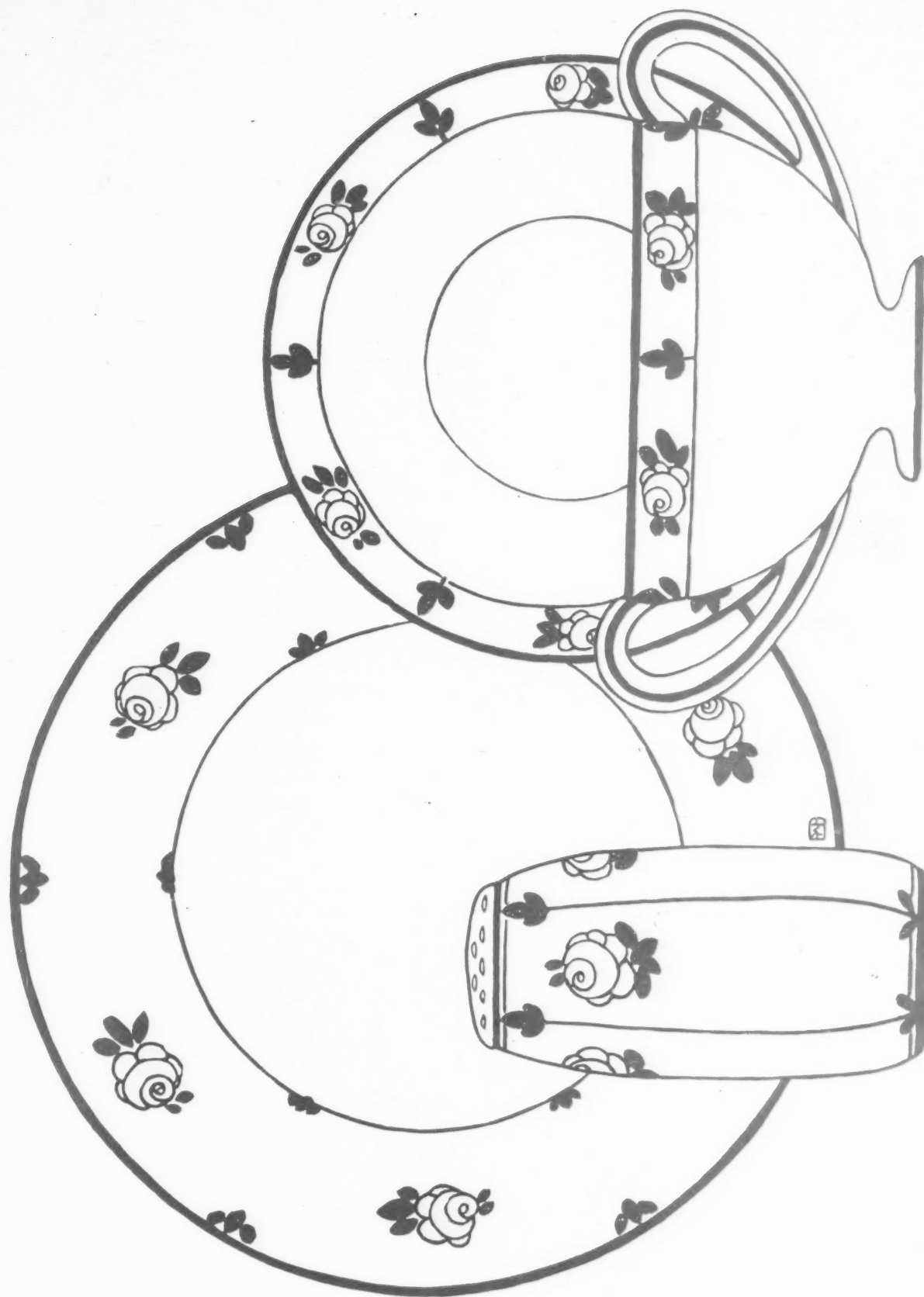








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BOUILLON CUP, SAUCER, PLATE AND SHAKER—ALBERT W. HECKMAN

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# NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, SEPTEMBER 1916

## VASE (Supplement)

Mary F. Overbeck

**P**AIN'T whole vase with Ivory and fire. Outline entire design with Baby Blue mixed with a little Deep Blue Green and Black. Centers of flowers Yellow Brown with a little Yellow Ochre. Flowers, Yellow Carmine. Leaves and stems, Apple Green with a little Olive Green and Black. Background, Violet for Grapes with a little Ruby added.

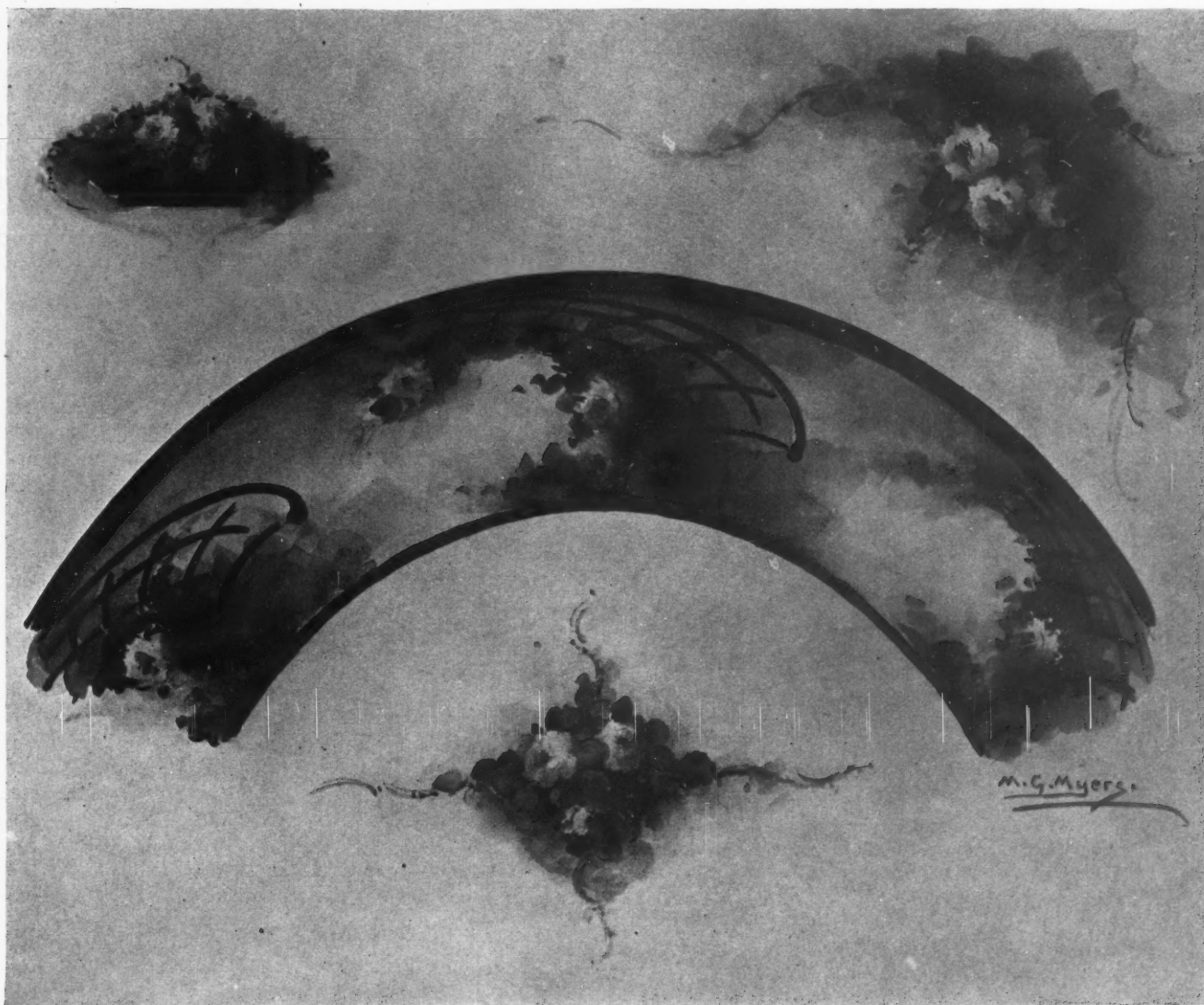
To be carried out in enamels.—For the blue outline, flowers and remainder of design use 3 Celtic Green and 1 Night Blue. For the pink tone use 1 Warmest Pink and 1 Special White Enamel. Second Fire—Paint the green enamel with 3 parts Florentine 1

and  $\frac{1}{2}$  part Grass Green. Yellow centers with Jersey Cream Enamel. Lavender background, 1 Silver Green, 1 Grey Violet.

## BOUILLON CUP, SAUCER, PLATE, ETC. (Supplement)

Albert W. Heckman

**T**O be done in two colors: Green and Yellow. First Fire—Outline all flowers and leaves and paint in bands with Green. Use Yellow Green, Shading Green and a little Albert Yellow. Second Fire—Touch up lines if needed and paint in the roses with a flat wash of Lemon Yellow. Background to be left white.



ROSE BORDER AND PANELS—M. G. MYERS

**P**AIN'T light roses with Lemon Yellow, using Albert Yellow and a little Brown Green for the shadows and Yellow Brown and Albert Yellow for the center. Dark roses are painted with Blood Red and Rose and a little Ruby added for Blood Red for the shadows. Leaves are Apple Green,

Yellow Brown and Brown Green, and Shading Green and Copenhagen Blue for the darker tones. Background is shaded from a thin wash of Albert Yellow to Yellow Brown, Apple Green and Violet near the flowers. Bands and dark lines are Gold.

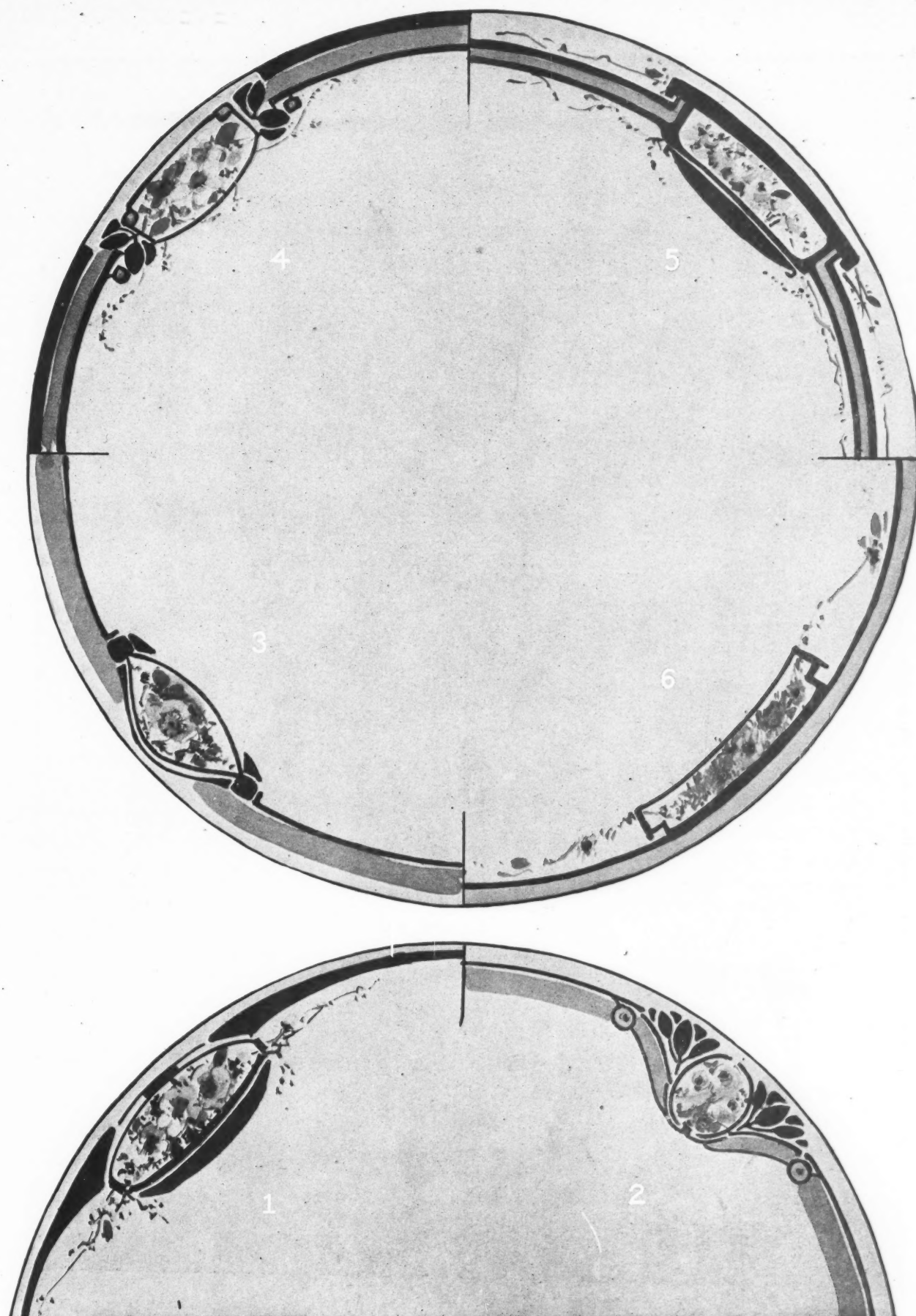


GAME PLATE—ADELINE MORE

THE light parts of birds are left white. The light grey tones are Violet and a little Aibert Yellow with a little Blood Red added for some of the darker shading. Dark places on wings are Copenhagen Blue and Banding Blue. Eyes are Black with Yellow Brown for the marking around them. Feet and bills are Yellow Brown and a little Yellow Red with some strong Yellow Red touches. The ground is Brown Green and a little Yellow

Brown painted very thin and Blood Red and Violet added for the distant tone. Water is Apple Green, Banding Blue and Deep Blue Green. The tall grass is Apple Green, a little Shading Green and Copenhagen Blue. Sky is Albert Yellow, Deep Blue Green, and Blood Red painted very thin. Copenhagen Blue and a little Violet at the horizon.





SIX PLATE DESIGNS—ADELINE MORE

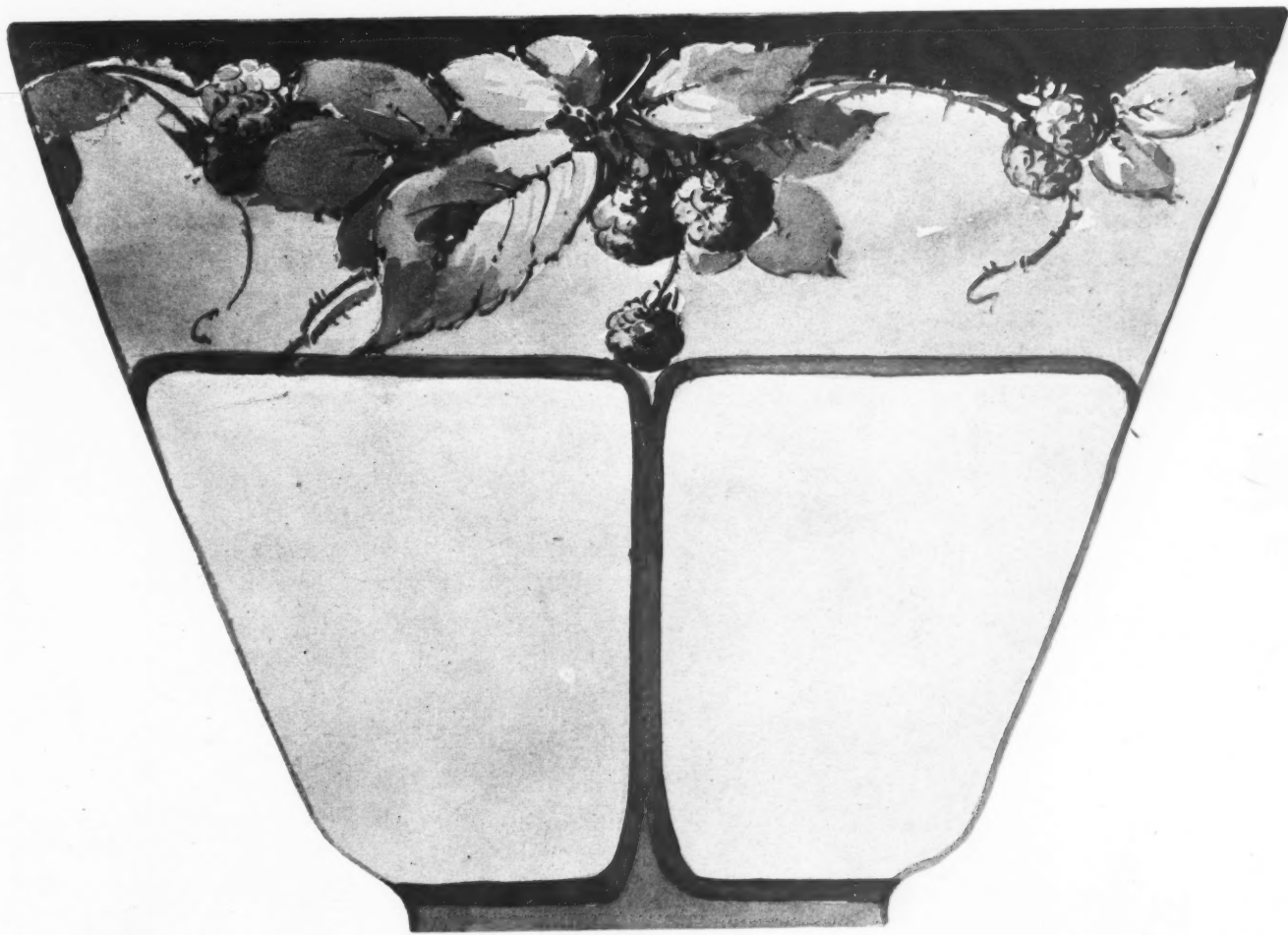
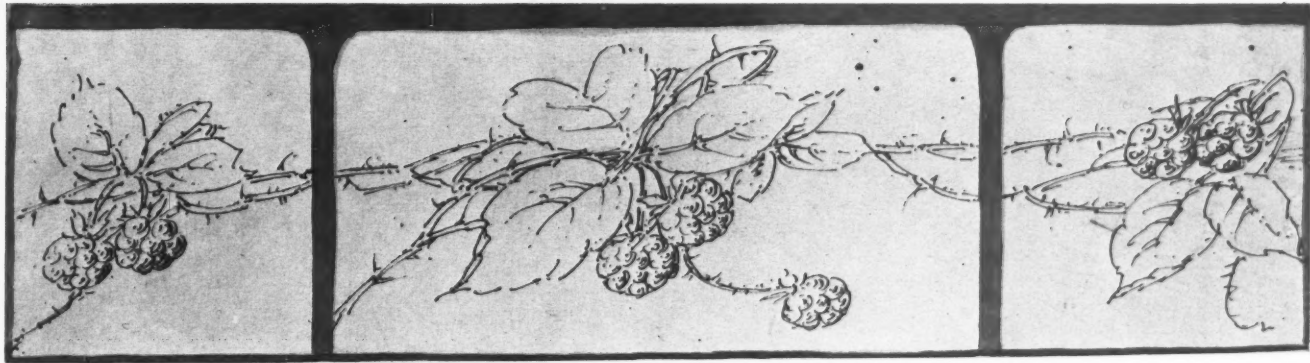
(Treatment page 40)





LADY SLIPPER—MARGARET HUNTINGTON WATKEYS

(Treatment page 40)

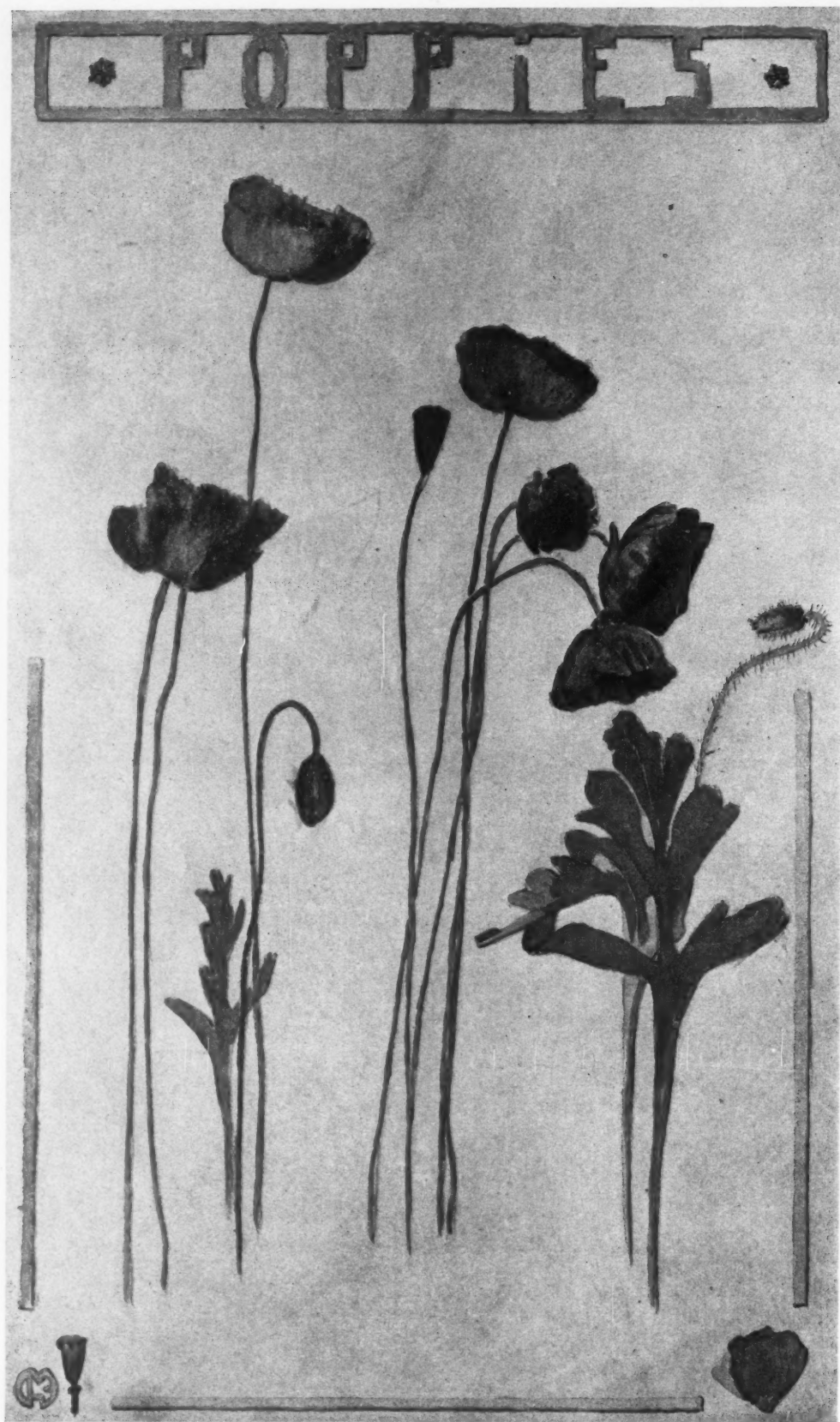


BOWL, BLACKBERRIES—F. C. McGAUGHY

**P**AINT berries in Banding Blue, Violet, Ruby and Black; leaves in Yellow, Yellow Brown, Yellow Green, Olive and Dark Green; background, Lemon Yellow, Yellow Brown and Brown Green, dusting with Ivory Glaze; panels, Ivory; top of bowl and

lines forming panels in Gold. Retouch in same colors. Inside of bowl, tint and pad Ivory Glaze; fire; then use bands of gold and penwork design in Gold.





POPPIES—MARY LILLIAN BERRY

Lay in poppies with Lemon Yellow, Albert Yellow, Yellow Brown and Yellow Red. The palest flowers are made of Lemon Yellow shaded with a little Brown Green on shadow side. The leaves are Shading Green and Apple Green.



BUTTERFLY WEED—M. A. YEICH

**P**AINT the sepal or lower part of the flower with Yellow Brown and a little Carnation. For the petals or upper portion use more Carnation. The leaves and stems require Grey Green and a little Dark Green with Brown Green for retouching. Use Black for the leaves and Copenhagen Grey and a little Copenhagen Blue for the ground. The light spots

in the upper wings and the body of the butterfly may be painted with Ivory or Yellow Ochre. For the spots in the lower wings use Yellow Brown and a little Carnation. Use Black for lines; a wash of Black for the upper wings and lighter part of body, and a darker tone for the lower wings and part of body in shadow.





PRAIRIE ON FIRE—FLORENCE WYMAN WHITSON

## SIX PLATE DESIGNS (Page 35)

*Adeline More*

**N**O. 1.—Flowers are painted with a very delicate shade of Rose and shaded with the same with a touch of Violet added for the darker shading. Centers are Albert Yellow with Yellow Brown stamen. Leaves are Apple Green and Shading Green and a little Brown Green added for the darker tones. All dark bands are Green Gold.

No. 2.—Flowers are painted with the same coloring as in No. 1. All dark conventional lines are Green Gold. Dark grey bands are Dark Grey and a little Pink if painted on, or if dusted on use 1 part Dove Grey, 1 part Ivory Glaze.

No. 3.—Is the same coloring as No. 1 and 2 with the grey band painted with Apple Green and a little Shading Green or dusted with 2 parts Glaze for Green and 1 part Florentine Green.

No. 4.—Light flowers are a very thin wash of Deep Blue Green. Centers Yellow and Yellow Brown with dark touches of Banding Blue. Dark flower and buds are Banding Blue and a little Violet. Foliage is Shading Green and a little Copenhagen Blue. Conventional leaves and dark bands are Green Gold. The band is Albert

Yellow and a little Brown Green painted, or Yellow for Dusting if dusted on.

No. 5.—Paint foliage around roses with Copenhagen Blue and Violet and touches of Shading Green. Roses are White with Yellow Brown centers with Violet and Albert Yellow for the shading. Dark bands are Green Gold. Light band is Copenhagen Blue and Violet if painted and Glaze for Blue and a touch of Violet if dusted on.

No. 6.—Light flowers are Deep Blue Green and a little Turquoise or Sea Green, with touches of Banding Blue between petals. Dark flowers are Banding Blue and Deep Blue Green. Centers are Albert Yellow and Yellow Brown. Leaves, Apple Green and Shading Green. Dark bands are Gold. Light band is Dark Grey and a little Banding Blue, if painted, or Glaze for Blue and a little Dark Grey and Ivory Glaze, if dusted on.

## LADY SLIPPER (Page 36)

*Margaret Huntington*

**O**UTLINE with Black. The dark markings in lower petal of flowers are Rose and Blood Red for the light and shaded into Blood Red and Ruby and a little Violet added for the Grey tone. Upper petals are White. Paint the very thinnest wash of Lemon Yellow over them to destroy the hard white and shade with Violet and a little of the Yellow. The centers are Albert Yellow, shaded with Yellow Brown and a little Dark Brown. Stems are Albert Yellow, Brown Green and a little Yellow Green. Leaves are Yellow Green, Albert Yellow and a little Brown Green or Shading Green added for the darker tones. Background is Dark Grey and a little Apple Green.

## STUDIO NOTES

Alice L. Brown of Minneapolis is making a trip east as far as New York City for the Coover Studios, her first stop being in Milwaukee. Edw. F. Christian, general representative of the F. G. Coover Studios, will visit Eastern states. Mr. Coover also expects to visit Pennsylvania and New York in September.

Miss K. B. Crandall of Chattanooga, Tenn., is attending The Fry Summer School at Southampton, L. I., N. Y.



## ENAMEL DESIGN FOR BOWL

*Ida Nowels Cochrane*

**T**HREE center flowers are Sky Blue and Navajo Blue with Austrian Red centers. Two dots are Austrian Red. Flowers at sides are Coral with Cornflower Yellow centers. All small leaves Fruit Green and large leaves Apple Green. Buds are Coral. Band at top, Fruit Green and Apple Green in equal proportions.





KERAMIC STUDIO



GLADIOLI—JANE P. BAKER.

See Naturalistic Section, page 48, for treatment

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FORSYTHIA—H. FEWSMITH.

See Naturalistic Section, page 48, for treatment

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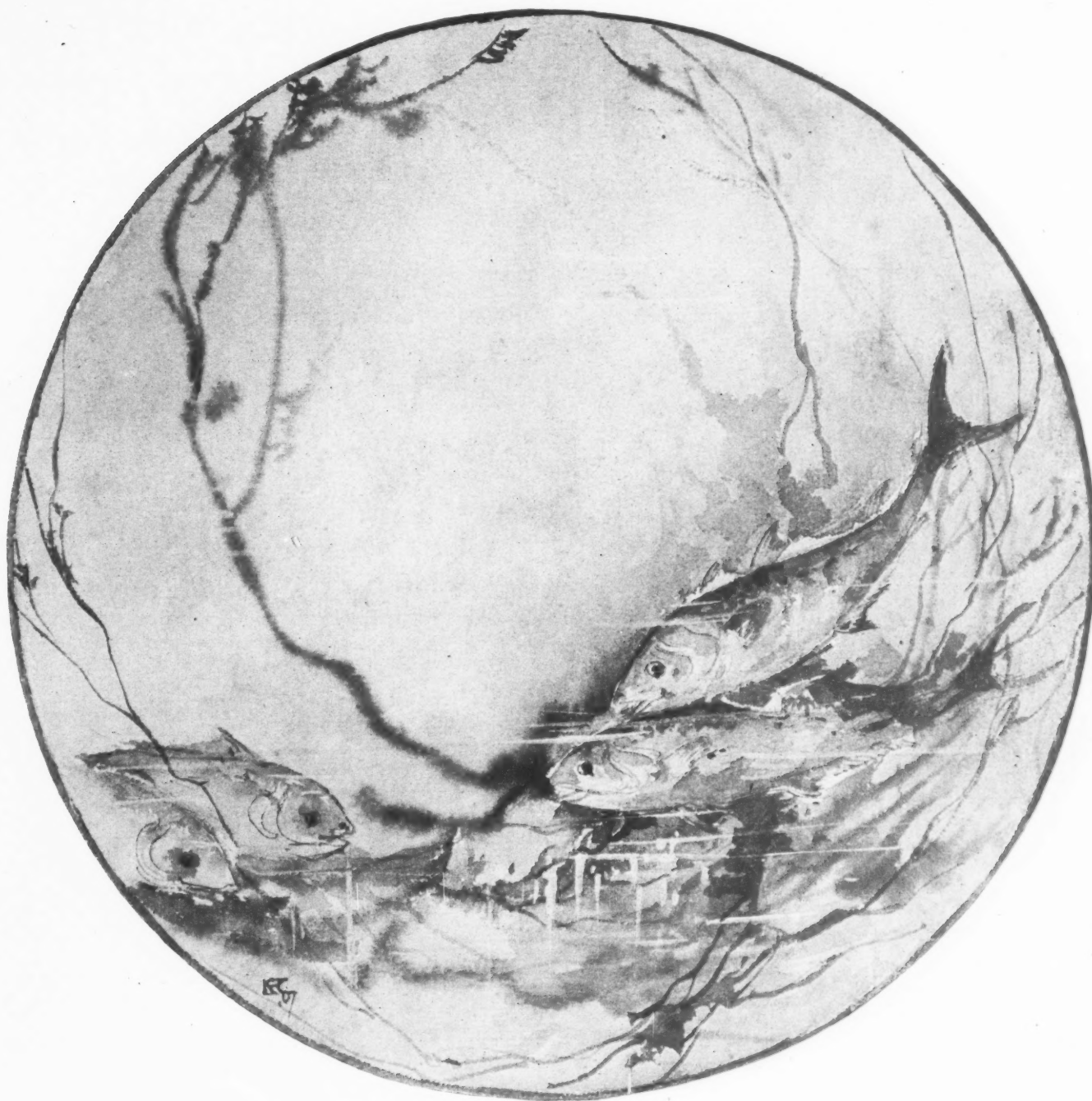
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# NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, OCTOBER, 1916



FISH PLATE—ADELINE MORE

**T**HE under part of fish is Albert Yellow and a little Dark Grey. Upper part is Violet and a little Pink, marking on head is Violet and a little Dark Grey. Dark tone on back and fins is Copenhagen Blue. Tail is Albert Yellow and Brown Green. Sea moss in water is Dark Brown, Dark Grey and Violet. The water is Copenhagen Blue and Banding Blue.

Albert Yellow and Yellow Brown under the small fish. The woolly moss near center of plate is Albert Yellow and a little Brown Green. The remainder of moss is Copenhagen Blue. Background at right of plate is Albert Yellow with shading of Violet and Yellow and at the left is Banding Blue and shaded into Violet and a little Copenhagen Blue.



## NATURALISTIC SECTION OF KERAMIC STUDIO

## TWO PLATE DESIGNS (Page 45)

*Kathryn E. Cherry*

## FORGET-ME-NOT SECTION

**F**ORGET-me-nots are painted with Deep Blue Green and a little Banding Blue with dark touches of Copenhagen Blue. The two prominent ones are left almost white. Centers are Albert Yellow and Yellow Brown. Leaves are Yellow Green and Shading Green. The grey band is dusted with Glaze for Blue. All dark lines are Green Gold.

## ROSE SECTION

Roses are painted with a thin wash of Albert Yellow and shaded with the same using it heavier. Centers and buds

are Yellow Brown. Leaves are Apple Green and Brown Green. Grey band is Yellow Brown and a little Dark Grey. All dark lines and bands are Green Gold.

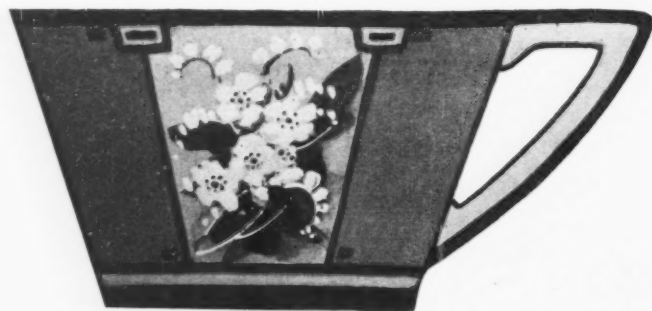
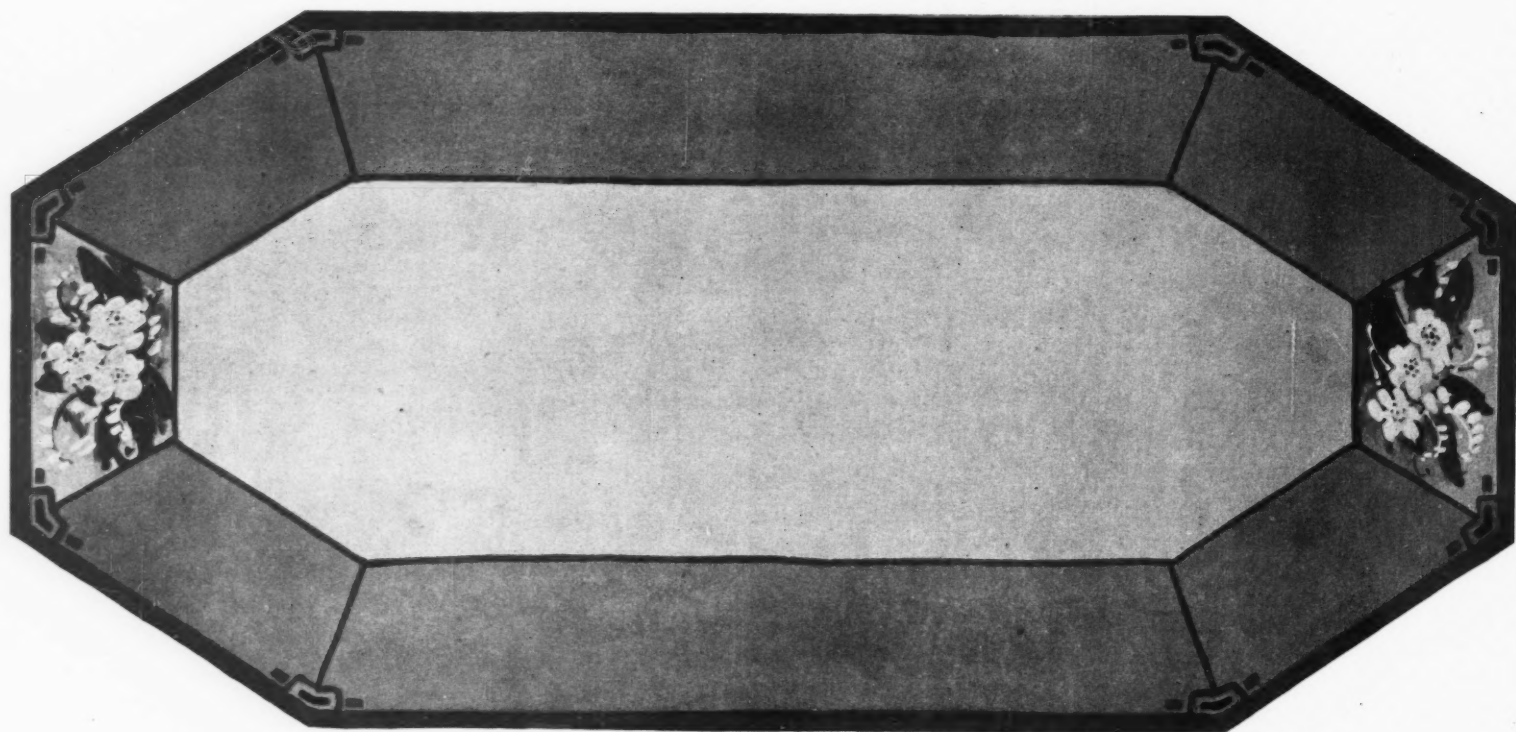
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## PANEL AND CIRCULAR DESIGNS (Page 43)

*Mrs. J. K. Heismann*

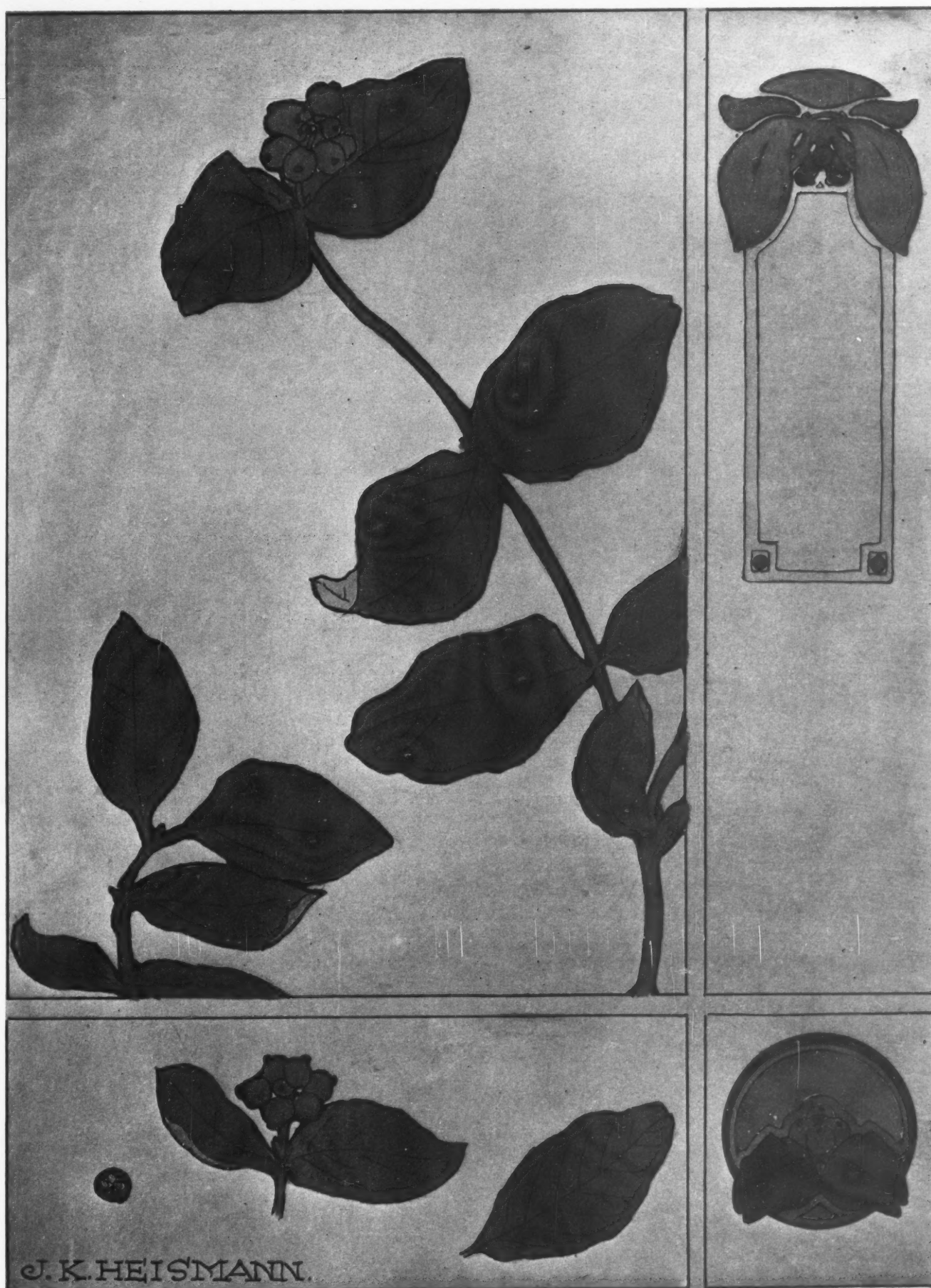
**P**ANEL design to be used for vase. Entire background of soft Grey. Berries, Coral Red. Leaves, Grey Green. Outline in darker Green.

Circular design, background of Yellow. Outer circle or stem and leaves Green. Berries Coral. Surface between background and stems Grey. All outlines in Black.



## FORGET-ME-NOT SUGAR BOWL, CUP AND SPOON TRAY—ALBERT W. HECKMAN

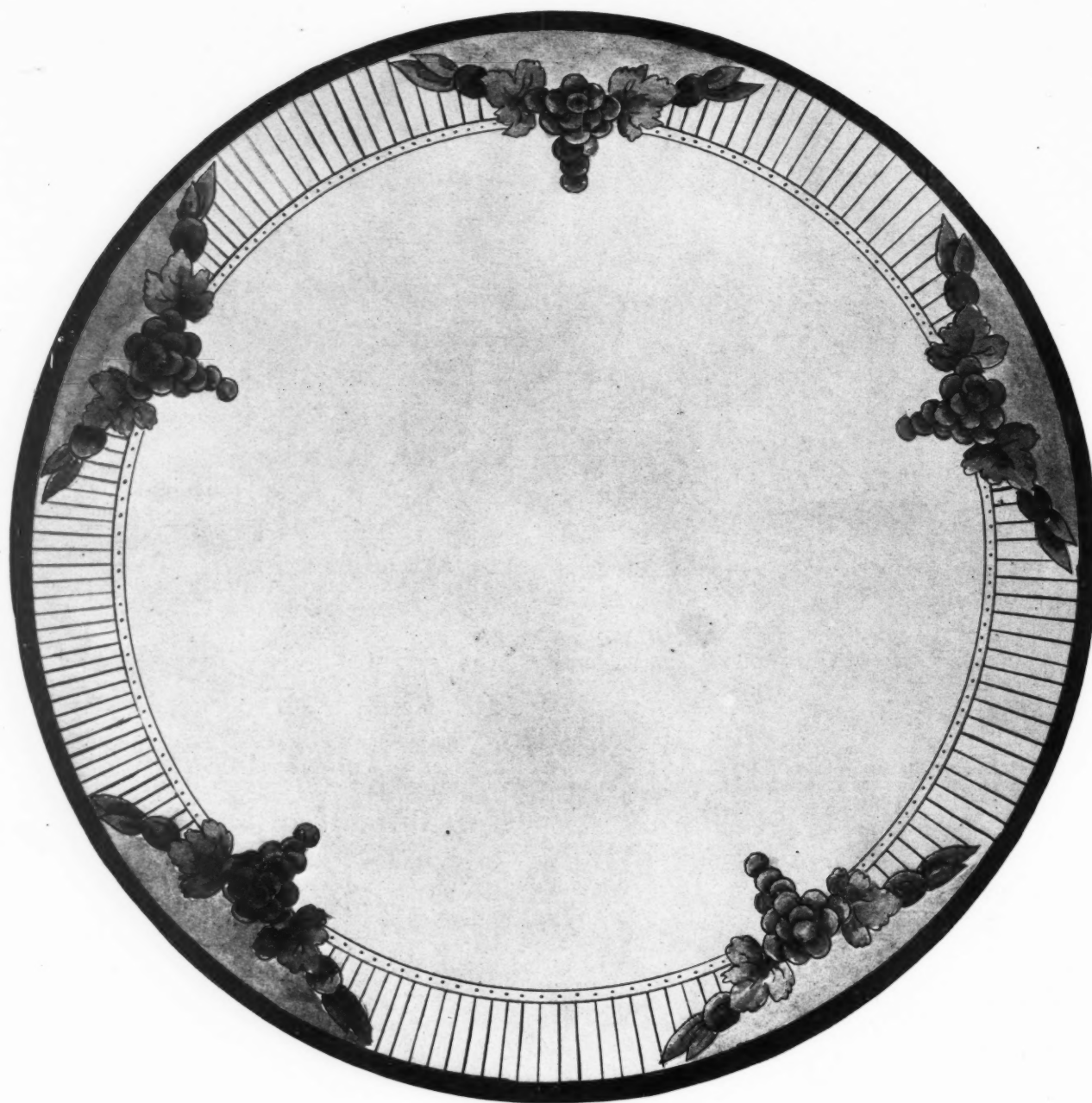
Paint in the flowers in their naturalistic colors, i.e., Deep Blue Green, Banding Blue, and Violet No. 2 for flowers; Deep Blue Green and Peach Blossom for buds; and Yellow Green, Shading Green and Lemon Yellow for leaves. All the dark bands and spots are Green Gold and the background is a dusted Glaze for Green.



PANEL AND CIRCULAR DESIGNS—MRS. J. K. HEISMANN

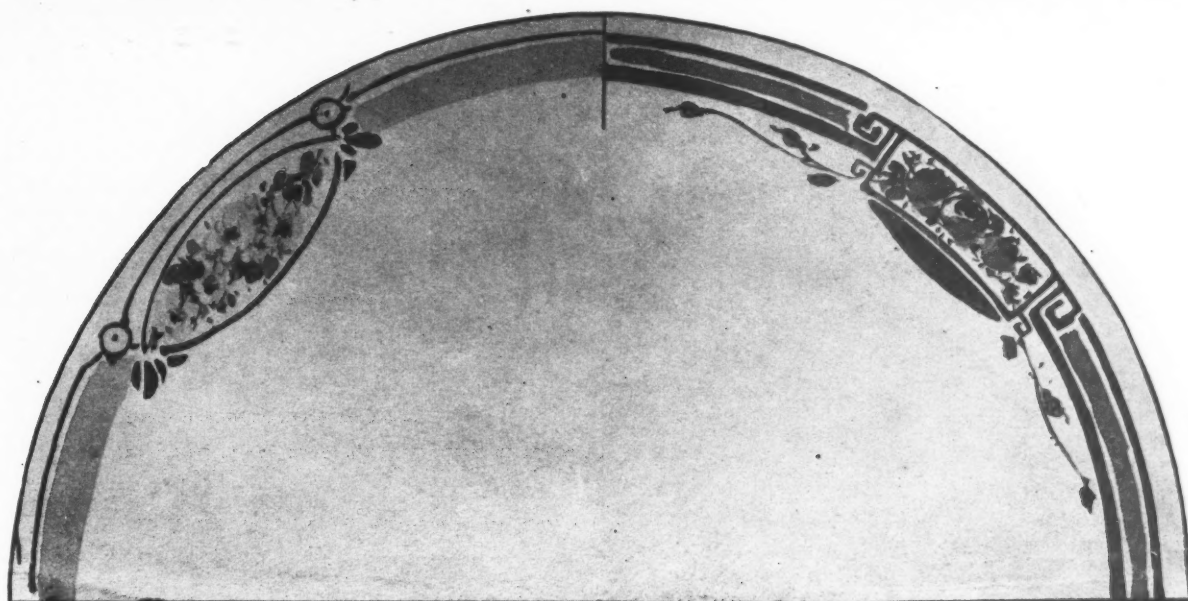
(Treatment page 42)





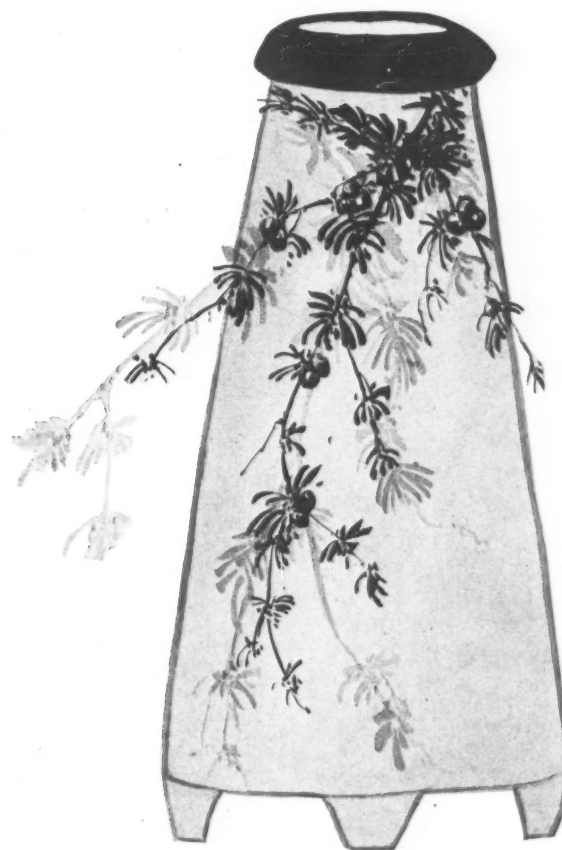
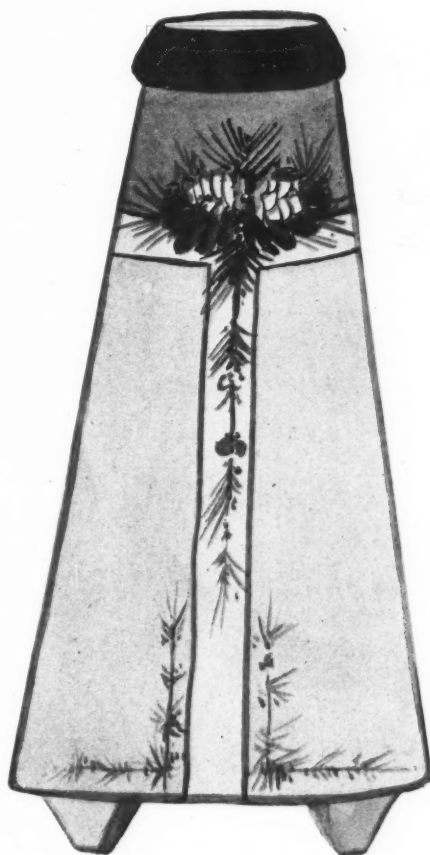
PLATE—F. H. HANNEMANN

**E**DGE and parallel lines to center, gold. Inner lines and dots black. Oil space between edge and fruit and dust in grey green. Fruit in enamels. Grapes purple shades. Peaches yellow with a little Aulich's Brown for yellow added for shading. Leaves in two shades of green.



TWO PLATE DESIGNS—KATHRYN E. CHERRY

(Treatment page 42)



CANDLESTICKS—MRS. F. C. McGAUGHY

**P**AIN'T wide band at top Yellow Brown, panels in Lemon Yellow and dust both with Ivory Glaze. Cones are painted with Yellow Brown, Yellow Red and Hair Brown. Needles are Yellow Green, Brown Green, Yellow Brown and Hair Brown. Small design over panel is done in Violet of Iron, light. Same colors in retouching.

**O**IL with special tinting oil, pad carefully and dust with mixture of Royal Copenhagen Grey, 1 part, Ivory Glaze, 1 part, Chrome Water Green,  $\frac{1}{2}$  part. Fire. Then sketch on design, do shadow in Grey for Flesh, dark spray in Black and berries in Yellow Red and Blood Red. Top is Black. Second Fire—Very light.

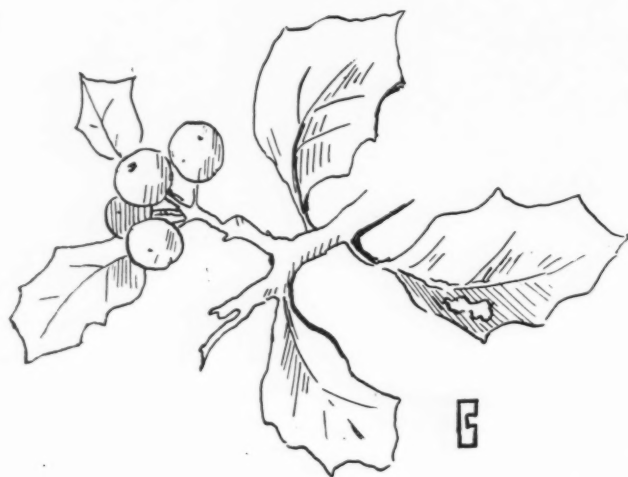


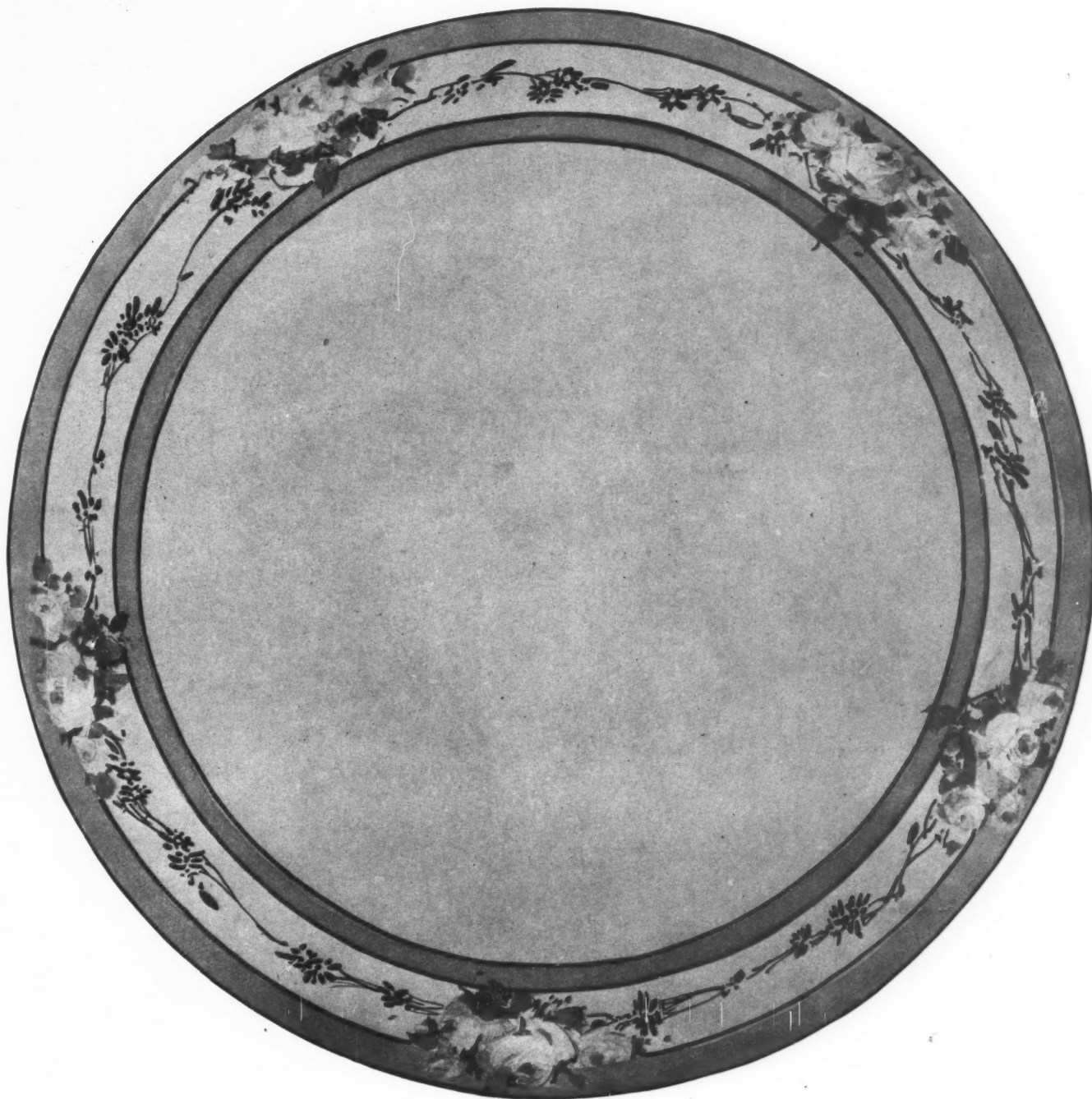


SNAKE GRASS

*Kate Clark Greene*

**F**LOWERS are a Delft blue with stripes of a deeper blue through centers of petals; stamens are yellow. The back of flower is a paler blue; buds, stamen and leaves are Yellow Green shaded with Moss Green and Blue Green.

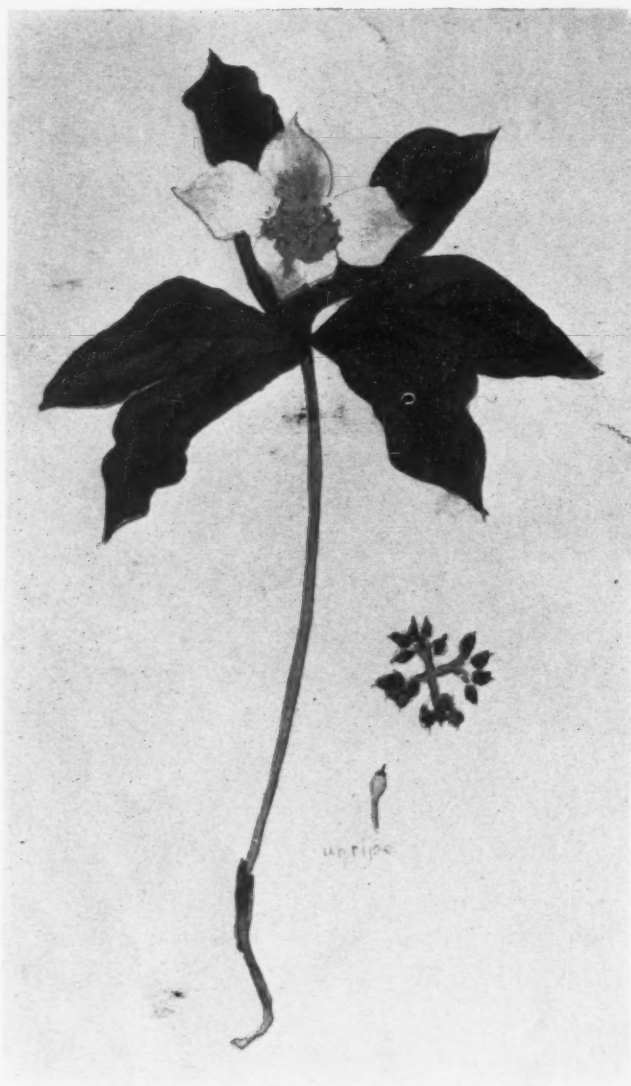
**E**



PLATE, ROSE BORDER—ADELINE MORE

**R** OSES are painted with the very thinnest wash of Pink or Rose and shaded with the same using it heavier. Leaves are Apple Green and a little Albert Yellow with darker touches of Shading Green. Dark foliage between roses and bands are Green Gold. Grey bands are dusted in second fire with 1 Florentine Green, 2 Ivory Glaze and a little Shading Green.





WILD FLOWER—FLORENCE WYMAN WHITMAN

## NEW ART BOOKS WORTH READING

Anita Gray Chandler

"Studies in the Seven Arts," by Arthur Symons. (E. P. Dutton Co.) Price \$2.50 net. This group of papers by an English critic who felt "art to be life" is republished after a decade. Those who find in the sculptor Rodin a satisfying interpreter of nature will read the first study with appreciation. "Other sculptors turn life into sculpture; he turns sculpture into life," Symons concisely affirms. Admirers of Whistler will find a sharply etched portrait of the odd old painter whose wit was as keen as his hand was clever. There are also studies of celebrities in other branches of art. Those who missed the papers when first published will find it profitable to read the new edition.

"The Venus of Milo," by Paul Carus. (The Open Court Publishing Co., Chicago.) Price \$1.00 net. No one knows who created the Venus whom everyone, the world over, knows at a glance. She is perhaps the best known statue extant yet scholars can only theorize about her history prior to the day a peasant of Melos exhumed her in several pieces from the ruins of Castro. Dr. Carus, in his study of the statue, has followed the cult of the goddess in the myths of many lands. The book is well illustrated.

## GLADIOLI (Supplement)

Jane P. Baker

**L**IGHT tone in flowers is Rose or Pink with Albert Yellow added for some of the shading and Violet for others. For the darkest petals use the color heavier and a little Blood Red added for the very darkest tones. Stems and light leaves are Apple Green and Albert Yellow for the lightest tones with Shading Green, Brown Green and Yellow Green added for the dark tones. The brown tones are Yellow Brown and Brown Green and a little Dark Brown. Background is Violet, Yellow Brown and Dark Grey.

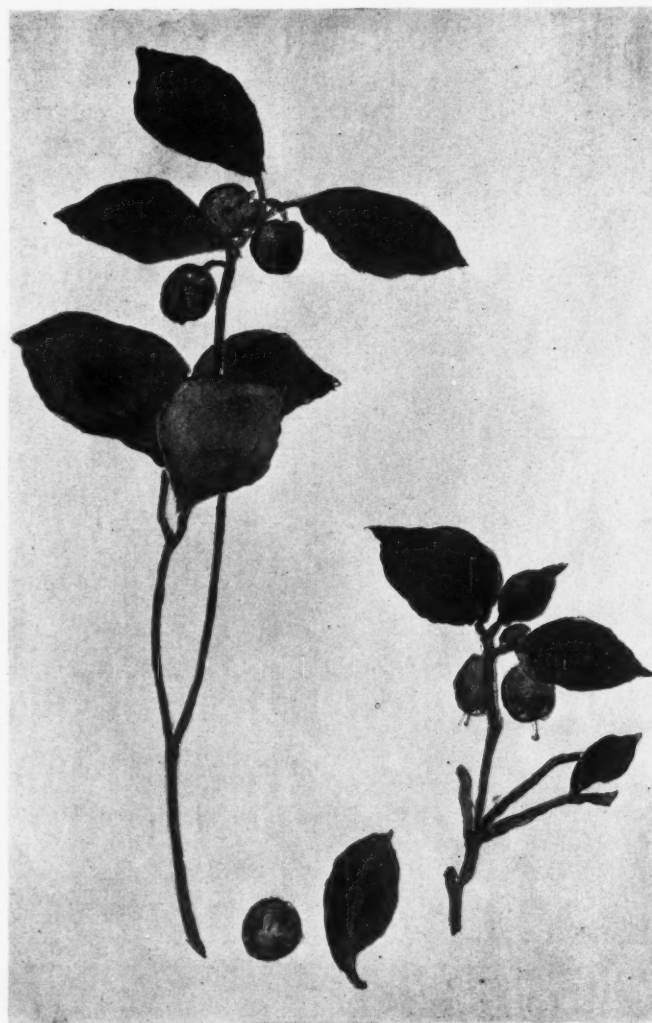
## FORSYTHIA (Supplement)

H. Fewsmith

**F**LOWERS and border are painted with Albert Yellow. Outline is Dark Grey or Grey for Flesh and a little Black. Leaves and stems are Brown Green, Dark Grey and a little Violet. Background is Pearl Grey, a little Dark Grey or Grey for Flesh and a little Albert Yellow.

## STUDIO NOTE

Mrs. Alice L. Brown of Minneapolis spent a week in September teaching in the Milwaukee Art Store and the classes were so successful that she was asked to come back for three weeks in the early part of next January.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON









KERAMIC STUDIO



SCARLET SAGE—M. H. WATKEYS.  
See Naturalistic Section, page 56, for treatment

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# NATURALISTIC SECTION OF KERAMIC STUDIO

SYRACUSE, NEW YORK, NOVEMBER 1916



GAME PLATE, SNIPE—ADELINE MORE

**T**HE body of bird and light touches on wing are Albert Yellow and a little Dark Grey. The general tone on head, neck and the wing and tail is Brown Green and a little Yellow Brown, using a little more Yellow Brown in space around the eye. The eye, bill, feet and the dark markings on wings, tail and top-knot are Black and a little Brown Green. Acorns are Yellow Brown and a little Dark Brown and the cap, leaves

and stems are Brown Green and Dark Grey with Dark Brown added for the dark touches. Background of plate is a thin wash of Albert Yellow and a little Dark Grey. The very distant hills are Violet and a little Blood Red added for those that are nearer. The foreground is a thin wash of Apple Green and a little Brown Green. Edge of plate is Dark Brown and Brown Green.

## PHLOX (Page 53)

*Eleanor R. Copeland*

**T**HE blossom nearest the center is Deep Blue and a little Banding Blue with touches of Rose and Blood Red. Dark touches in centers are Blood Red. Two clusters of blossoms to the left are the same colors but having the reds predominate with touches of the blue. The lower blossoms to the right are Rose and a little Yellow Brown with shading of

Rose and Violet and colors to be used very thin. Stems of blossoms are Apple Green, Brown Green and Yellow Brown. The large stems are Blood Red and Violet at the top and Brown Green, Yellow Brown at the bottom and Shading Green added for the shading. Light leaves are Apple Green, Yellow Brown and a little Brown Green. Dark leaves are Yellow Green, Brown Green and a little Shading Green. Background is Dark Grey and Yellow Brown.



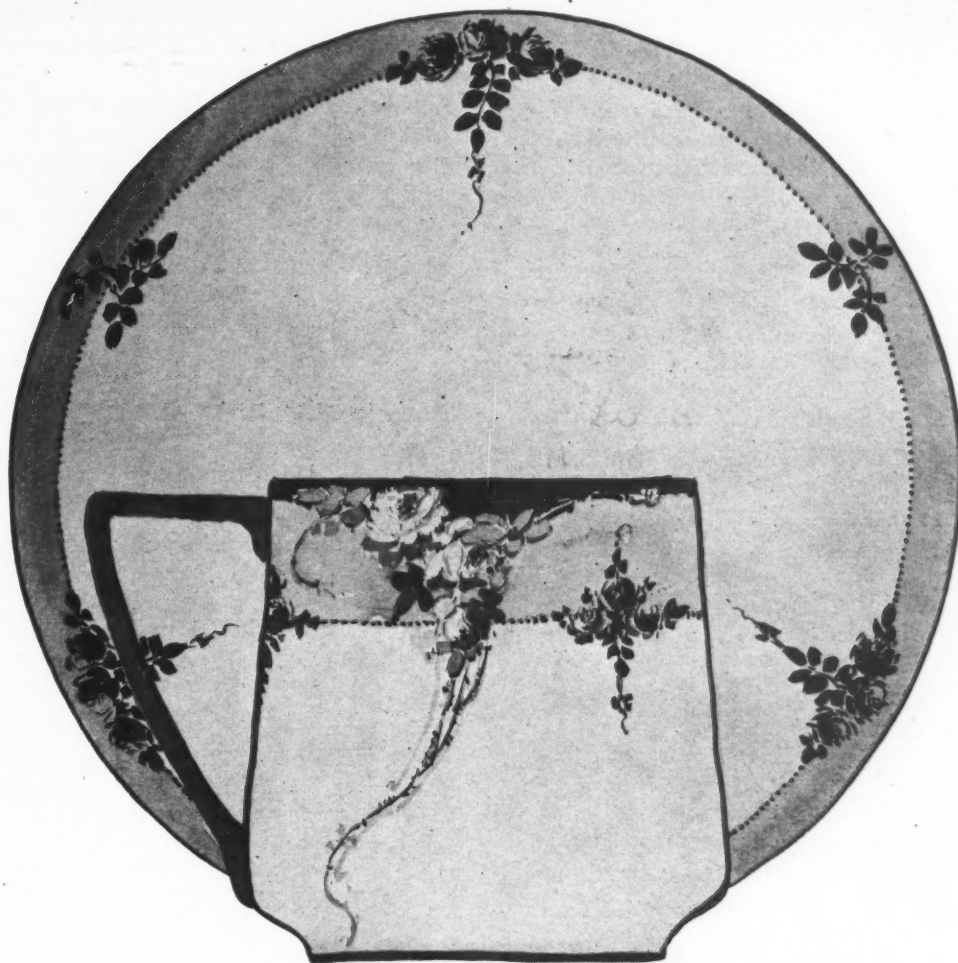
STEIN, PINE CONE—W. K. TITZE

**T**HIS is an etching design. All light spaces are etched. Use Cobden acid resist, thin with turpentine and cover all dark bands and cones. Be sure to keep edges perfect, dip or swab with acid. Use red bronze gold for bands and cones and Roman gold for etched parts, or cover the entire stein

with red bronze gold. This will give a copper effect.

Naturalistic spray: background, Yellow, Yellow Brown, Brown Green, Hair Brown. Cones, Yellow Brown shaded to Hair Brown. Spikes, shadow ones in Violet and Yellow Green, darker spikes in Brown Green and Shading Green.

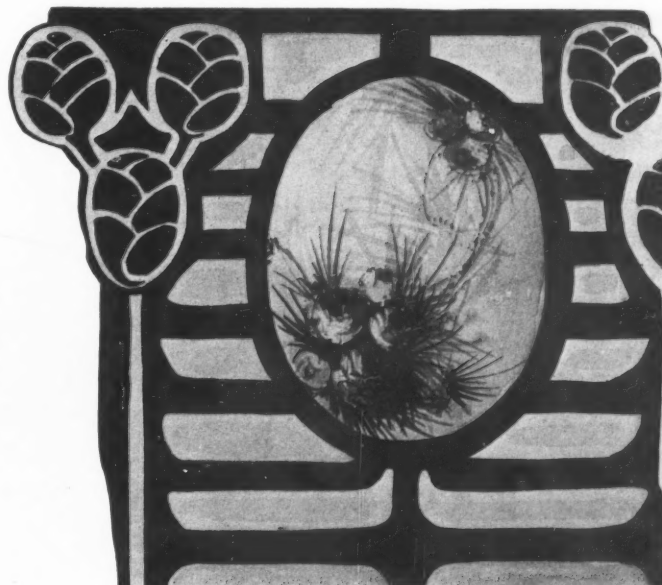
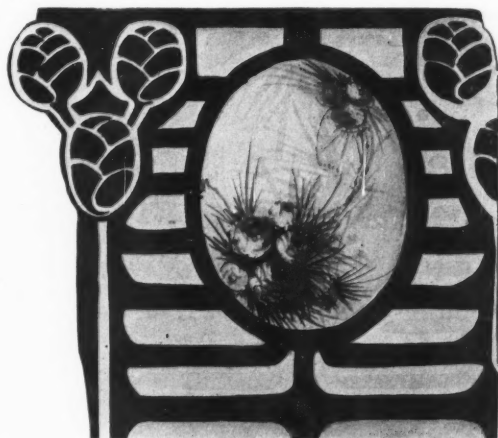




CUP AND SAUCER, ROSES—MRS. F. C. McGAUGHY

**P**AIN'T roses with Rosa, leaves Lemon Yellow, Apple Green and Dark Green. Tint band with Ivory and a little Yellow Brown over some of the darkest leaves. Gold above rose design. The small clusters of roses and leaves and dots are

raised gold. The band on saucer is Gold also. Retouch roses with Peach Blossom, using a touch of Yellow on left side. Other colors same as first firing.



PINE CONE MOTIFS—W. K. TITZE

(Treatment page 50)

## NATURALISTIC SECTION OF KERAMIC STUDIO

## SUGAR AND CREAMER (Page 54)

*Dorris Dawn Mills*

**D**ARK bands, lines, top of handles and knob Gold. Lower part a very light cream. Wide band Russian Green. Use Rose for flowers, Albert Yellow, Apple Green, Brown Green and Shading Green for leaves. Tint behind flowers Cream. Shadows Blood Red and Deep Blue Green.

## YELLOW ROSE PLATE (Page 54)

*Lillian L. Priebe*

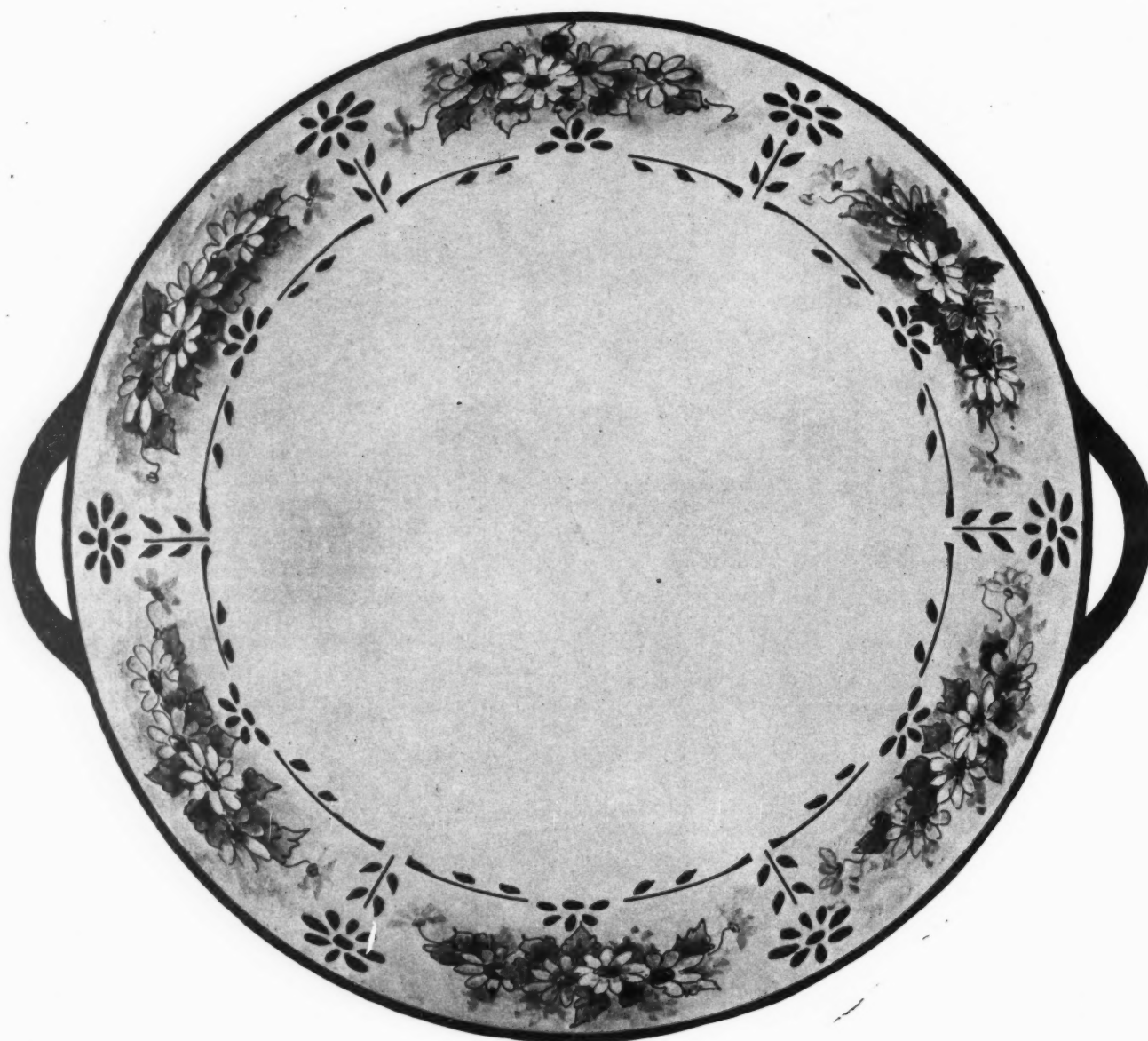
**F**IRST Fire—Use Yellow Green for prominent leaves. Yellow Brown for shadows; Hair Brown for darkest touches. Flowers; Albert Yellow, shade with Yellow Red and Yellow Brown. Stems; Yellow Brown.

Second Fire—Tint plate with Ivory, carrying Yellow Brown lightly over leaves. Strengthen colors if necessary. Accent leaves and stems with Hair Brown.

## VASE IN PINK RAMBLER (Page 55)

*Mrs. F. C. McGaughy*

**P**AINT roses with Rosa for the more shadowy ones, add a little Grey for Flowers, leaves Lemon Yellow, Yellow Green, Brown and Shading Green, shadow leaves Copenhagen Blue. Background a little Chrome Water Green or Turquoise, Yellow and Yellow Brown and Brown Green. Retouch roses with Peach Blossom and touches of Ruby, using same colors in background, part of which may be washed over some of the dark and shadow leaves. Gold above design.



## COOKIE TRAY IN WHITE AND YELLOW DAISIES—MRS. F. H. HANNEMAN

**H**ANDLES, edge and conventional pattern in Gold. White daisies shaded with Brown Green or Shading Green. Yellow daisies in Albert Yellow and Yellow Brown. Centers in

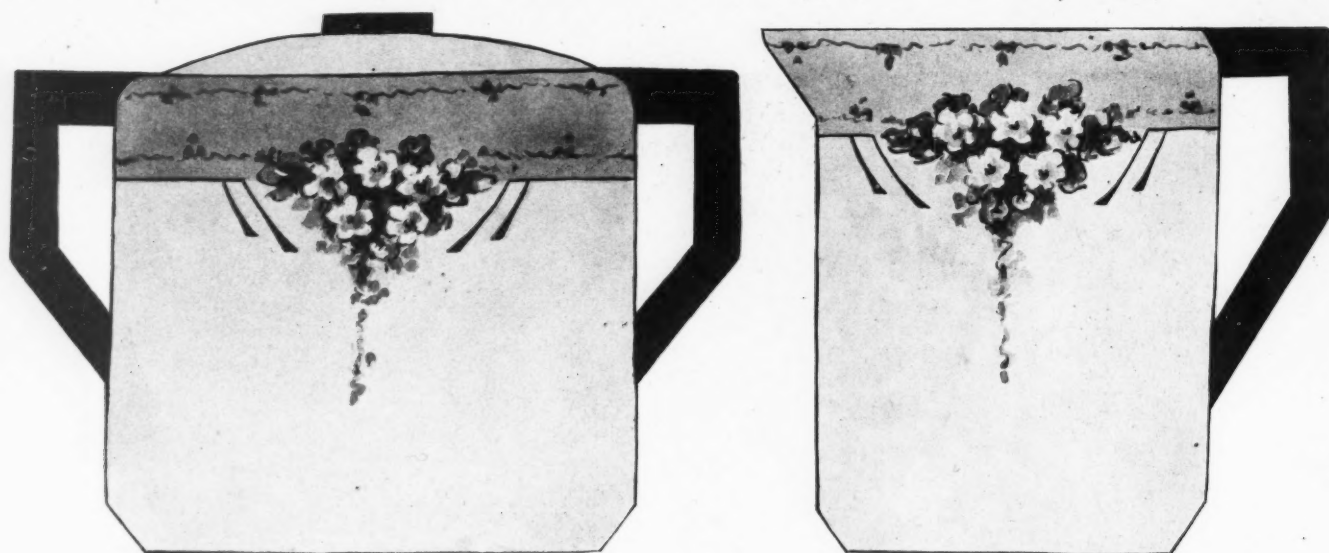
Yellow Brown and Dark Brown. Leaves in Apple Green, Moss Green, Brown Green and Shading Green. Background in Ivory with darker tone in Banding Blue.





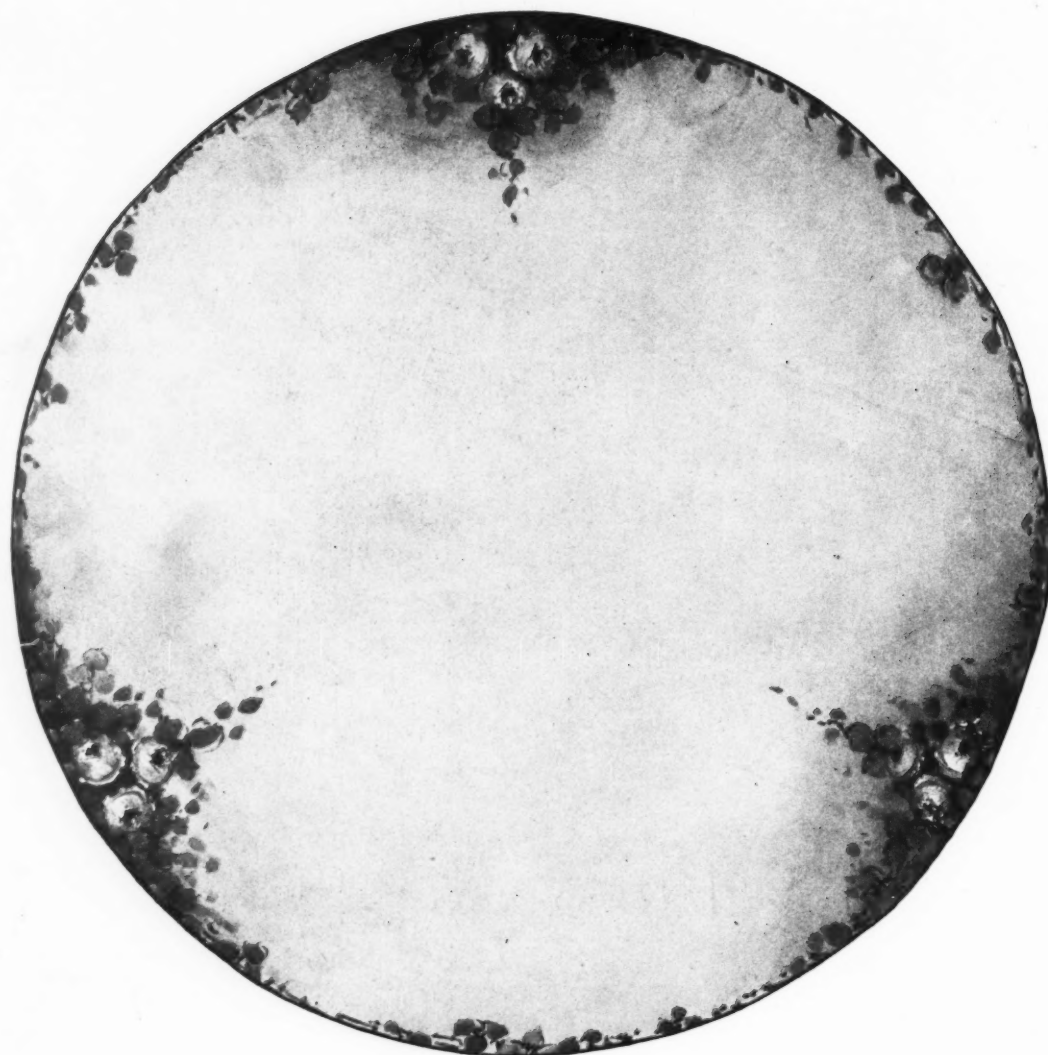
PHLOX—ELEANOR R. COPELAND

(Treatment page 50)



SUGAR AND CREAMER—DORRIS DAWN MILLS

(Treatment page 52)



YELLOW ROSE PLATE,—LILLIAN L. PRIEBE

(Treatment page 52)





VASE IN PINK RAMBLER—MRS. F. C. McGAUGHY

(Treatment page 52)



PLANT ANALYSIS—FLORENCE WYMAN WHITSON

## SCARLET SAGE (Supplement)

*M. H. Watkeys*

**O**UTLINE with Dark Grey and a little Black. Pink flowers are painted with Pink or Rose. The light red tone is Yellow Red and a little Carnation. The dark red is Blood Red and a very little Ruby. Yellow leaves are Albert Yellow and a little Brown Green. For the darker leaves use Shading Green, a little Yellow Green and Brown Green. For brown stems use Dark Brown, a little Blood Red and Yellow Brown. Background, Apple Green and a little Dark Grey.



## WATER LILIES (Supplement)

*Treatment by Jessie M. Bard*

**P**AIN'T the background in first around the flowers. The water tones are Copenhagen Blue, Violet, Apple Green and Blood Red. Light leaves are Albert Yellow, Brown Green and Apple Green. Dark leaves are Shading Green, Copenhagen Blue, Yellow Green, Brown Green, Blood Red for the turned over part, Dark Brown or Auburn Brown and Copenhagen Blue for the brown shadows, Yellow Brown, Brown Green, Apple Green and Copenhagen Blue for the back-

ground. The shading on lilies is Violet, Rose, Albert Yellow and Brown. Green Centers are Albert Yellow, Yellow Brown and a little Yellow Red.

## WATER COLOR

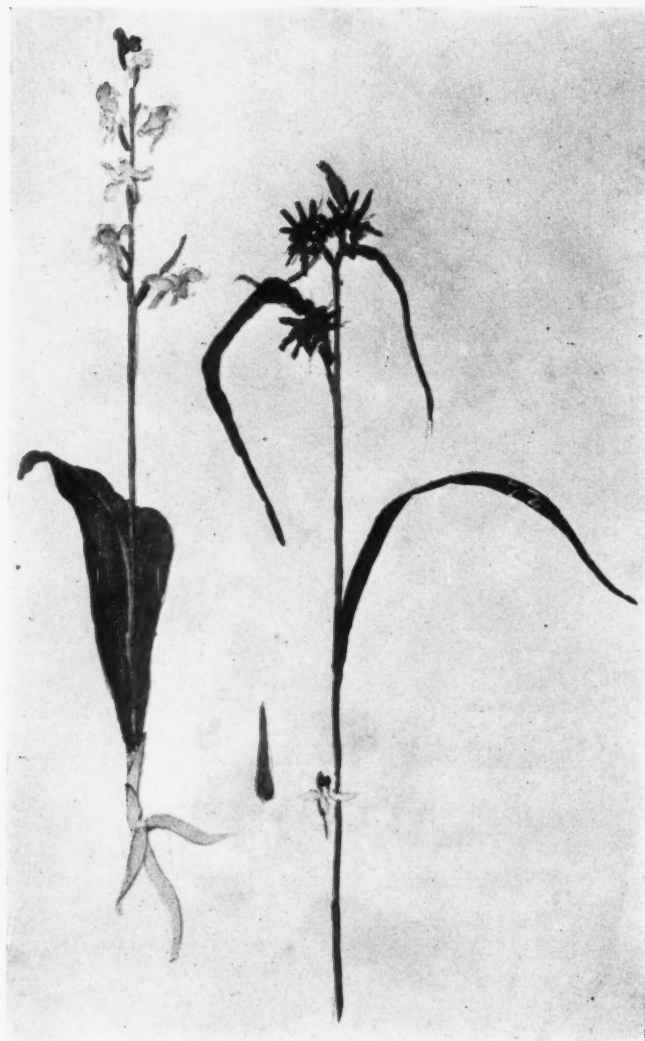
*Treatment by Rhoda Holmes Nicholls*

Take a sheet of Whatman's 90 lb. cold pressed smooth paper, dampen it and place it on wet blotting paper over a drawing board; when the paper is thoroughly soaked pass a towel over it. With a small sable draw the lilies and pad with Cobalt Blue. Make a dab of Indian Yellow and Lemon Yellow for the centre. Cover the white petals with a grey made of Cobalt Blue, Lemon Yellow and Rose Madder.

Cover the whole paper with a tone, making it much darker near the lilies. For this wash use Indigo, Alizarin Crimson and Burnt Sienna. Paint in the leaves with Hooker's Green No. 2, Raw Sienna and Rose Madder. Now return to the flower, take out the lights with a bristle brush and strengthen the shadows; mark the stamens with Indian Yellow. Paint the reflections keeping them lower in tone than the original. Use Antwerp Blue, Raw Sienna, Black and Alizarin Crimson. Look over the whole, correcting mistakes.

When dry pass quickly over the whole with a large brush and a little clean water to bring it together.

Use bristle and red sable brushes.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON











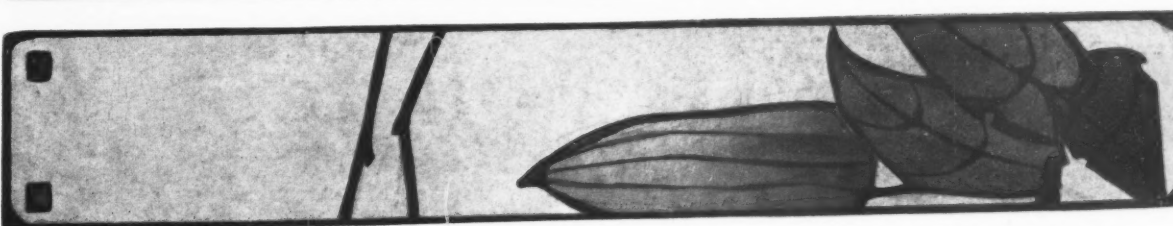
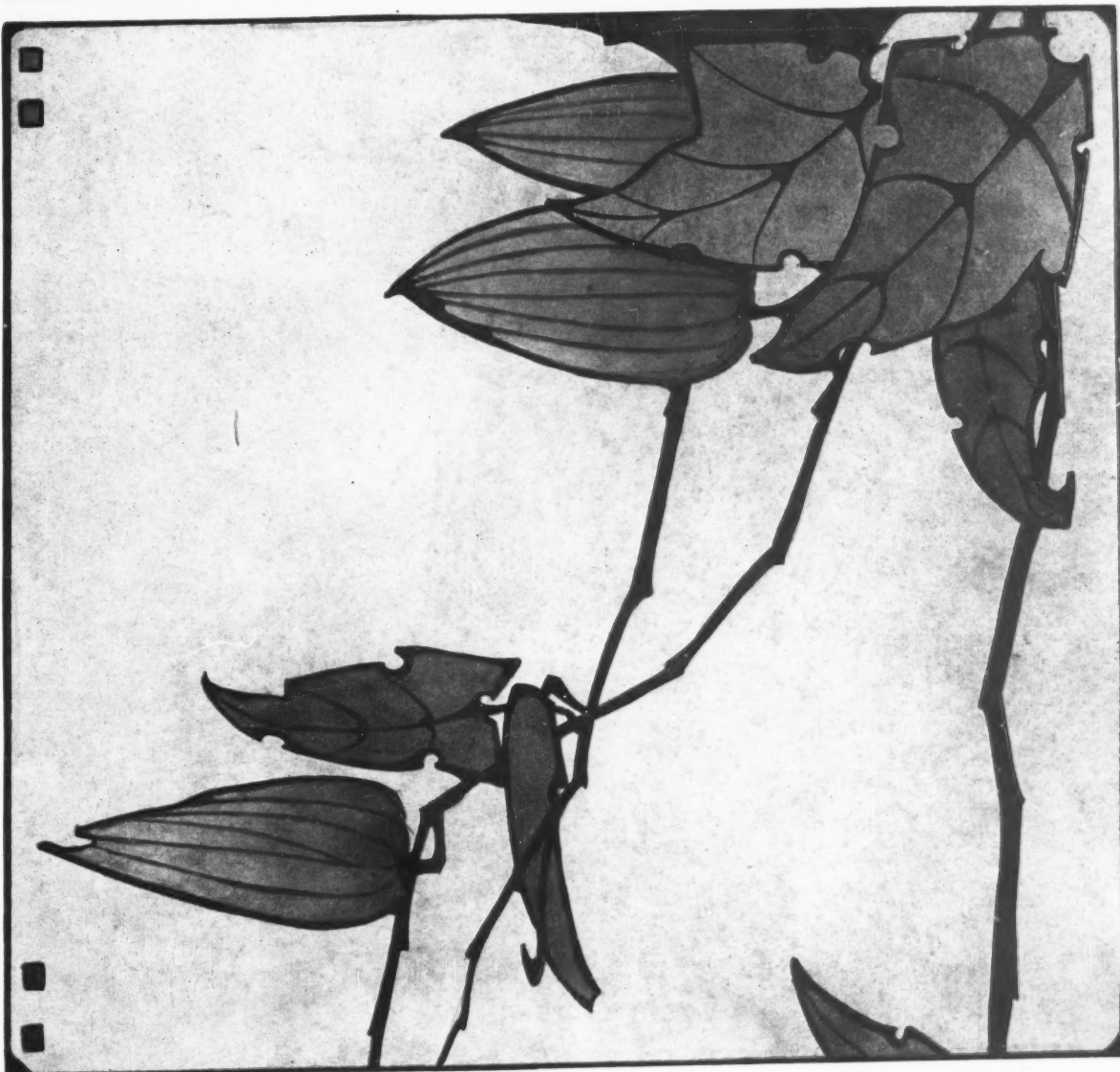
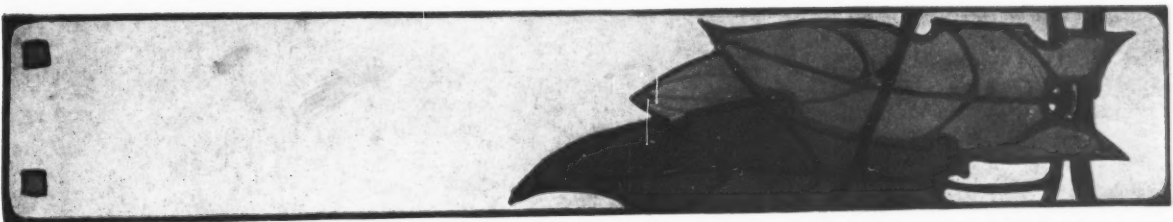
CONVENTIONAL DESIGNS, ROSE MOTIF—FLORENCE MILTON MCCARTHY

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JAPANESE LANTERN FLOWER—F. R. WEISSKOPF

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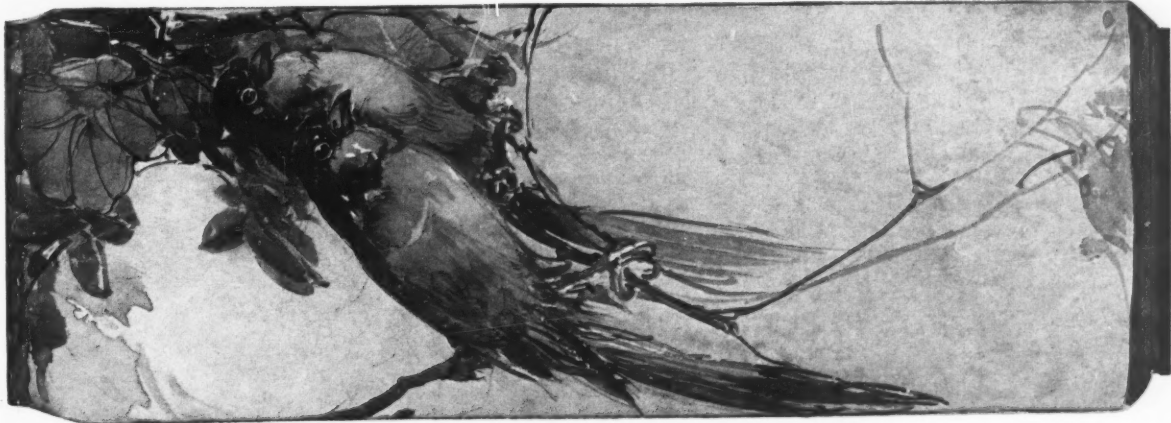
PLATE, GRAPE AND LEAF MOTIF—MAUD M. MASON

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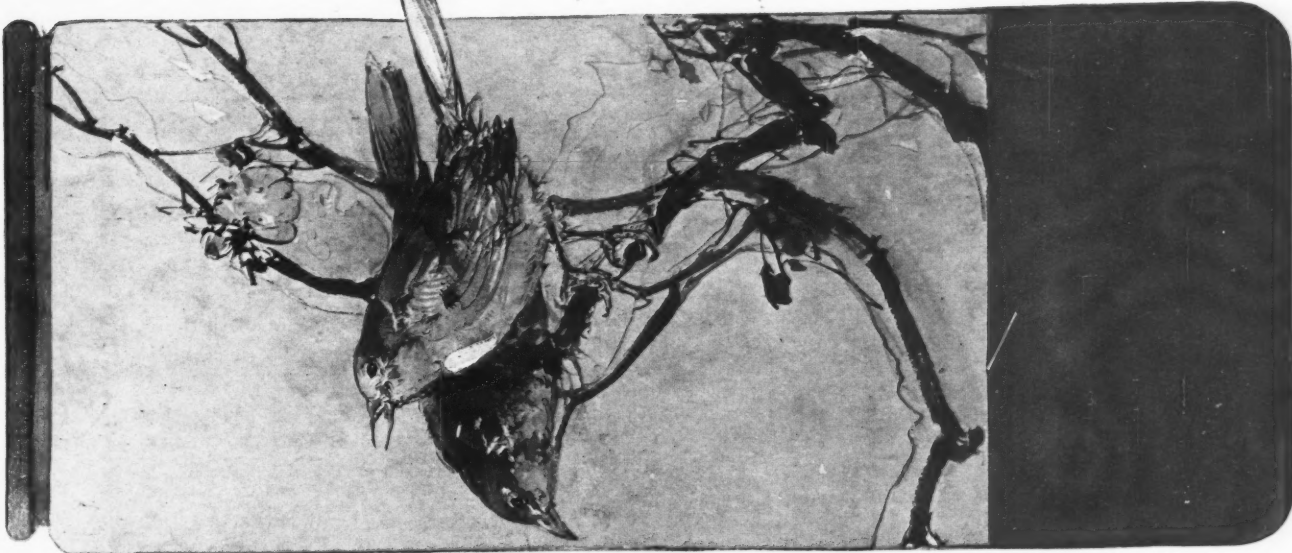




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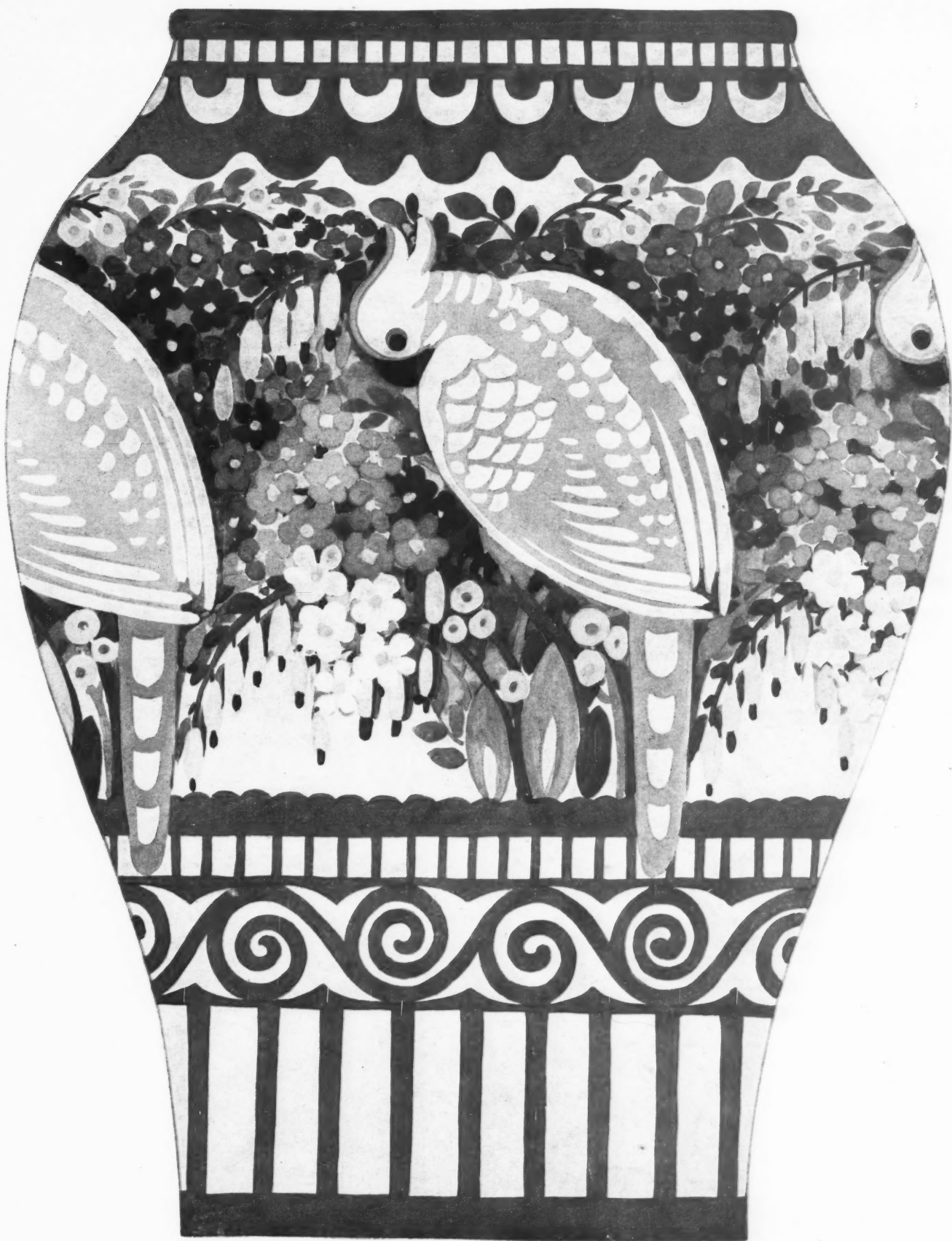
BIRD VASES—MAY E. REYNOLDS



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A VENETIAN GARDEN FROM MY LADY'S BALCONY—DOROTHEA WARREN O'HARA

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